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ABSTRACT

This evaluation, conducted in 1994, examines all of the West Virginia Commission on the Arts' Arts in Education programs and assesses the future direction of the programs. The evaluation was conducted with a combination of quantitative and qualitative methods so as to provide the Commission with the data it needs to help guide planning and further program development, and for advocacy and public education concerning the arts. The evaluation focused on in-classroom K-12 programs and excluded education programs that are funded through the state's five major institutions, and encompassed programs from 1989 to the present to shape the Arts in Education program for 1996-97 and beyond. The evaluation process included a review of the program objectives and of previously gathered materials; questionnaire surveys and responses (n=117) artists, art organizations, educators and school administrators; round tables/focus groups on issues emerging from the surveys; and telephone interviews with arts advocates. The survey and interview findings suggested areas of concern addressed in the recommendations. These recommendations directed the Commission to consider four programmatic-wide goals: (1) to increase the awareness of the importance of the Arts in Education; (2) to increase the participation of culturally diverse artists and audiences; (3) to provide opportunities for the arts to become basic to the curriculum; and (4) to provide opportunities for Directory artists to improve their educational programs. Charts, tables, and open ended responses to research questions and focus groups and surveys are given. (MM)

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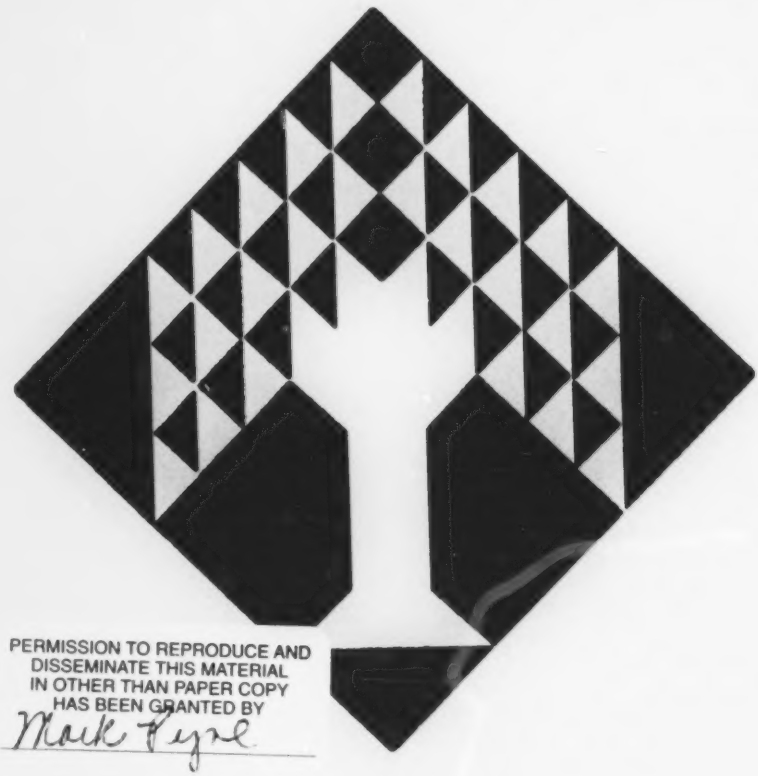
ED 393 762

Evaluation of the
Arts in Education Programs
of the
West Virginia Commission on the Arts



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1995
West Virginia Division of Culture and History

SP 026 129

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M E M O R A N D U M

To: Arts Organizations, Artists, Educators and
Arts in Education Advocates

From: Lakin Ray Cook, Director
Arts and Humanities Section

Date: July 1, 1995

Enclosed you will find a copy of the Executive Summary and full Report on the Evaluation of the Arts in Education Program of the West Virginia Commission on the Arts, West Virginia Division of Culture and History.

In September of 1994, ArtsMarket Consulting, Inc. was engaged by the West Virginia Commission on the Arts through the Arts and Humanities Section of the West Virginia Division of Culture and History to conduct an evaluation of their Arts in Education program and the Arts in Basic Education pilot projects funded by the Arts in Schools Basic Education Grant (AISBEG) from the National Endowment for the Arts. The AISBEG project was a joint three year pilot project with the West Virginia Department of Education.

In light of the rapid changes in education in West Virginia, including the work of the Policy 2001 committee, the Education First Advisory Panel and the Arts Standards writing committees, the Commission believes it is important that we share this evaluation and its recommendations for action with you. We will be working to implement many of the recommendations from the evaluation which include an extended partnership with the West Virginia Department of Education.

As you are aware, the Commission has engaged in considerable research on the status of arts in education through the work of a 1989 assessment survey of the status of arts education across the state. This survey was done in collaboration with the Department of Education. Using this document as a point of departure, the Governor's Task Force on Arts in Basic Education, a twenty member body, appointed by the Governor in 1991 to serve a three year term consisting of public and higher education representatives, artists, arts administrators and business leaders has completed their recommendations and created programs and publications designed to reward and reinforce these recommendations.

In addition, the Commission conducts a range of programs with the established Arts in Education program that consists of the residency program; the touring program; a touring program exclusively for West Virginia artists entitled the Mini-grant program; travel and marketing assistance to artists, arts administrators and arts educators and support

for workshops and conferences relative to sequential arts curriculum. These programs combined with the Arts in Schools Basic Education Grants pilot grants and Task Force programs comprise more than one third of the annual budget of the Commission on the Arts.

We hope that you will review the evaluation and its recommendations and suggest recommendations for the Commission. We are eager to continue our partnership with the Department of Education and be representative of the Department of Education and the Arts in our continued efforts to promote the Arts in Education.

ARTSMARKET CONSULTING, INC.

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EXECUTIVE SUMMARY for the Evaluation of the West Virginia Commission on the Arts, Arts in Education Program

Prepared by:

ArtsMarket Consulting, Inc.

April 24, 1995

In September of 1994, ArtsMarket Consulting, Inc. was engaged by the West Virginia Commission on the Arts through the Arts and Humanities Section of the West Virginia Division of Culture and History to conduct an evaluation of their Arts in Education program and the Arts in Basic Education pilot projects funded by an Arts in Schools Basic Education Grant (AISBEG) grant from the National Endowment for the Arts. As a recognized leader in shaping strong Arts in Education programs, the West Virginia Commission on the Arts initiated the evaluation to examine all of its Arts in Education programs and to assess the future direction of the program.

The Commission has engaged in considerable research on the status of arts education through the work of a 1989 assessment survey of the status of arts education across the state. Using this document as a point of departure, the Governor's Task Force on Arts in Basic Education, a twenty member body, appointed by the Governor to serve a three year term, consisting of public and higher education representatives, artists, arts administrators and business leaders has completed their recommendations and created programs and publications designed to reward and reinforce these recommendations.

In addition, the West Virginia Commission on the Arts conducts a range of programs within the established Arts in Education program that consists of the residency program; the touring program; a touring program exclusively for West Virginia artists entitled the Mini-Grant program; travel and marketing assistance to artists, arts administrators and arts educators and support for workshops and conferences relative to sequential arts curriculum. These programs combined with the Arts in Schools Basic Education Grants (AISBEG) pilot grants and Task Force programs comprise more than one third of the annual budget of the Commission on the Arts.

Methodology

In order to accomplish a comprehensive evaluation of such an extensive program, the evaluation was conducted with a combination of quantitative and qualitative methods so as to provide the Commission with the data it needs to help guide planning and further program development, and for advocacy and public education concerning the arts.

This evaluation focused on in-classroom K-12 programs and excluded education programs that are funded through the state's five major institutions, and encompassed programs from 1989 to the present to shape the Arts in Education program for 1996-97 and beyond. The methodology was designed around a series of research questions posed by the Commission to inform the evaluation process which included the following consultant tasks:

1. Met on-site with the Commission staff and a group of Commission members, former Task Force members and constituents to review all Arts in Education program objectives and discuss the evaluation process.

2. Conducted a significant materials review of past information gathered and created.

- 3. Developed and disseminated a questionnaire to artists, arts organizations, educators, parents and school administrators to test and define attitudes and perceptions on the programs. Of the 500 surveys distributed, 117 responses were returned and tabulated.

- 4. Conducted round tables/focus groups across the state to provide comparative analysis on issues/results that emerged from the surveys.

- 5. Conducted telephone interviews with eight arts advocates, Commission members and other key stakeholders from a list of ten provided by the Commission.

The Findings

Interviews and Roundtables

A significant portion of the evaluation process included the interview and survey of the Commission's constituents and stakeholders. A scan of the arts in education environment in West Virginia reflects the enormous change in the educational arena, nationally and within West Virginia.

In education, a critical change is underway. Local School Improvement Councils across the state are soliciting the input of their communities as to how to make the schools better. The Department of Education has selected an Art Instructional Goals and Objectives Steering Committee and will have a budget of funds to disperse to local schools and School Improvement Councils in order to implement plans for accomplishing these standards.

The end result is that a bridge must be created so that the Arts in Education programs of the Commission become a natural resource for schools and localities as they seek to find ways to plan for the improvement of education.

Educators, artists, community cultural organizations and arts advocates have identified a range of issues, trends, priorities that they would like The West Virginia Commission on the Arts to recognize as they plan for future programmatic development.

- Educators would like to know that the programs that they are participating in have the full support of their principals.

- Educators need a range of opportunities for arts programming and they need to be moved along the continuum of experience. It will be important to recognize that some schools may take a long time to move beyond the "exposure" opportunity into a more systemic approach to arts education.

☞ Classroom teachers are under increasing pressure to carry the full weight of reform and need to know that the programs offered will help them reach their educational outcomes.

☞ The new Artist Directory and Program Guide is acknowledged to be very helpful to schools as they seek to move beyond word of mouth recommendations for artists toward understanding the broad range of what is available.

☞ Classroom teachers feel they need the creative presence of an artist to bring ideas and different talents and skills to their classrooms. They speak about the impact that the artist has had on their teaching, stretching them to look for new strategies to integrate the arts into their work.

☞ Regardless of the significant discrepancy between the rural schools and those in more populated areas in terms of the resources (artistic and financial) that they have to draw upon, leadership for Arts in Education programs is still a critical consideration. Those working at the local level see leadership development and team building as a crucial issue.

☞ Arts organizations recognize that programs in the schools don't "just happen" and there is substantial partnership building over a period of time that needs to take place with schools. A long term funding strategy from the Commission for community cultural organizations engaged in substantial Arts in Education programming is needed in order for these organizations to plan effectively.

☞ There is a varying level of understanding about the role of the statewide Education First Committee, the Local School Improvement Councils and about education reform, in general. Information on how all of these pieces fit together and what implications it has for arts groups wishing to engage in work in the schools would be useful and important.

☞ Education and arts policy makers recognize the different points of view and mandates governing the Department of Education and the West Virginia Commission on the Arts. These varied perspectives have resulted in a tenuous relationship that is in need of strengthening and improvement in a manner where both agencies will benefit. This is particularly true in an environment where shrinking resources and the need for legislative attention force necessary allegiances in the interest of a larger cause, in this case, the arts in education. Education and arts constituents recognize that in order to be effective in advancing funding and policy development around issues central to improving the arts in education, the West Virginia Department of Education and the Commission on the Arts must work together effectively.

This message is supported by case after case of the most successful examples of change in the arts in education in other states such as Illinois and South Carolina. This has required a paradigm shift that moves schools away from self-contained units to

focal points of the community. There is enough to be done by both agencies and an effective working relationship will ultimately reap the greatest benefit for the students of West Virginia.

The entire context of education reform across the country emphasizes that everyone has an investment and stake in education.

☞ The West Virginia Commission on the Arts has been recognized by policy makers and advocates as having the capacity to reach and motivate many potential arts advocates at the local level. The work of the Task Force are prime tools for potential advocates. Arts advocates need leadership and direction in their advocacy work at the local level. They need to know what are the key issues, how to contact their local leaders, how to make a case for the Arts in Education and what the immediate objectives are. Many advocates have suggested that they need the guidance of the Commission.

☞ Statewide advocacy on behalf of Arts in Education funding and policy should be identified as a top priority of the Arts Advocacy Committee of West Virginia. Although newly reformed, the Committee has the potential to gather an important, active force to work on behalf of arts in education issues. Key relationships with policy makers will be crucial to a successfully implemented funding strategy for the Arts in Education.

☞ Many policy makers and arts advocates are concerned about the need to develop efforts to communicate the value and impact of the arts into the next administration and to communicate the bi-partisan nature of arts programs and arts support.

☞ Artists want an opportunity to connect with other artists and learn from them about their techniques in the classroom, the manner in which they resolve issues in schools, and the planning that they do with teachers.

☞ Artists also want an opportunity to interact with teachers, to break down the barriers that separate the arts specialist from the artist and to build a mutual respect between the community of teachers and artists. As one artist said,

"We need to assume that every teacher aspires to be an artist in the art of teaching. In this regard, artists should treat them as fellow artists."

☞ Artists, those that are currently involved in the program, are willing to become advocates for the cause of arts in education. They recognize the need to become more politically active and to keep abreast of what is happening in local advocacy.

- Artists feel that they should be recognized as supplements to what is happening in the schools, as resources to the teachers not replacements. They are in support of arts specialists/art teachers in the schools and encourage their presence as an integral part of the education system.

Survey Findings

Fifty-three percent of the respondents to the survey were affiliated with education either as educators or school administrators. The next largest group of respondents were artists, who made up 25% of the respondents to the survey. Seventy-three percent of all of the survey respondents had received some funding from the West Virginia Commission on the Arts.

The traditional Arts in Education program was recognized as being most effective in increasing the awareness of the importance of the arts in education, with educators and school administrators ranking this area significantly higher than the other respondents.

The AISBEG Pilot Project was cited as being effective in adding new components previously unavailable to students, developing partnerships between the schools and local cultural resources and stimulating the arts as a discipline worthy of study. School administrators and educators combined as a group rank the AISBEG grants as being the most useful in teaching the art form, followed by the impact across the curriculum and illuminating other subjects other than the arts.

Eighty-four percent of the survey respondents cited that the most valid indicator of making the arts basic to education is the recognition of the arts as an important subject to teach.

Seventy-percent of the survey respondents indicated that professional development for teachers should be required as part of the Commission's Arts in Education program.

Sixty-percent of the survey respondents indicated that professional development for artists in effective teaching technique should be required as part of the Commission's Arts in Education program.

Of the forty-one percent of the survey respondents whose school had established a formal Arts in Education philosophy, participation in the Commission's Arts in Education program had significantly contributed to shaping this philosophy.

The priorities for program development as a way to build commitment to incorporate the arts as a part of the curriculum were stated for the following:

In schools: Training sessions on how to incorporate the arts into lesson plans.

In Local Arts Agencies & Community-based Organizations: More discussion with community organizations on ways that they can participate and understand their role in providing arts in education.

In cultural organizations: More information on promoting the programs within schools and parent groups.

For artists: Information about the West Virginia Arts in Education programs and training on how to work in a school setting.

Among parents of students: In-school parent events related to the program.

Across the state: Information on partnerships/models of other Arts in Education programs.

The three top issues for future planning of the Arts in Education program are: expanding funding opportunities for art in education in schools, increasing the public value of the arts in education and increasing school administrators' value of the arts in the classroom.

Recommendations

The Arts in Education Program

As it proceeds with the Program, a clear statement of purpose will be necessary to integrate all of the arts in education efforts.

It is recommended that this area of the program consider revising its goals to reflect broad accomplishments where the outcome is not an increase of numbers but an impact in a specific area as stated in the top ranked goals in the survey.

Overall, the Commission may wish to consider four programmatic wide goals:

1. To increase the awareness of the importance of the Arts in Education
2. To increase the participation of culturally diverse artists and audiences
3. To provide opportunities for the arts to become basic to the curriculum
4. To provide opportunities for Directory artists to improve their educational programs

It is further recommended that the Commission merge the programs and articulate the outcomes of each relative to making the arts basic in education

Focusing on the **partnership** or **connections** aspect of the grants as they exist, may assist the Commission in thinking about the overarching thread between the traditional program and the AISBEG projects and grants. Each program links the arts to a school either through the experiential and exposure opportunities that the residencies, mini-grants and touring program provides or through the comprehensive partnership building

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that the AISBEG projects and grants address. All of the programs should, in some way, have a link to the community.

Within the program merger management issues of reporting responsibilities, accountability and communication will be critical for the Director to address as the program presents and maintains a united front to the field.

The role of the Local Arts Councils and community based arts organizations should be emphasized by not only making them eligible to participate in the newly formed grants but also by providing technical assistance in the realm of strategy and possibility for becoming involved in the arena of the arts in education.

In addition, support services such as teacher and artist professional development, should be directly connected to the Commission. The merger of the programs should also provide a substantial public relations and advocacy opportunity to highlight the impact of the work that the Commission is engaged in within communities in West Virginia. All of the "Connections" grants need to demonstrate the extent of their working relationships with the Local School Improvement Councils, the School Board, PTA's and other community leaders and businesses if appropriate.

As the Commission considers the merger of the two program areas, evaluations of the specific components offer advice for revision that will affect the overall program configuration.

The AISBEG Pilot Projects have begun to have significant effect on the schools in which they are operating. Although it is perceived by many as just begun, the programs have instilled a sense of excitement in the schools about the endless possibilities that infusing the arts bring. Teachers cite examples of students that heretofore have been lackluster students as being engaged and participating and of behavior problems with groups of students disappearing. Overall, the most critical recommendation for the program is that it find a way to continue and to make substantial long term commitments to the school systems participating.

The AISBEG Pilot Grants and AIE residencies that focus on long term involvement with a curricular focus have the greatest opportunity to become exemplars for the type of change and impact that the schools can experience using the arts within the curriculum. A substantial public relations and marketing effort must be made to promote these projects.

If the Commission is to help engender systemic change in schools with the ultimate objective of making the arts basic to education then long term, dependable funding for these projects must be in place.

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The emphasis on partnership development is a highlight of the projects and is particularly successful in communities where an arts infrastructure exists. Artists note a level of respect and recognition for their work as productive members of the community that they have not observed before. Teachers and school administrators value the skills and perspectives that artists bring to the school and respect the impact the artist has on their teaching and on the learning of the students. Areas of logistics, funding, and project administration still remain real and considerable concerns on the part of school administrators and leaders of cultural organizations involved in the project.

Artists and teachers still cite sufficient planning time as the most critical element for consideration in future program development of the West Virginia AISBEG or similar projects.

This was the most frequently cited element as having the capacity to improve the artists' interaction in the schools. In addition, the support of the principal and the school administration for participation in the project enables teachers to have the flexibility for the scheduling. The Commission should assume that this program requires a partnership commitment between the Commission and the participating school or school district that includes funding and administration for the foreseeable future. Since the majority of these projects are matched by three sources, school discretionary funds, other fundraising and PTA funding, it will be important to continue to cultivate flexibility for schools in their selection of this program as an option of funding. It also seems as if there are some untapped opportunities f[illegible]action with the statewide PTA in promoting the program as worthy of parent attention and funding.

Teacher "training" or professional development should be considered as one of the highest priorities for future program development. It is recommended that a joint professional development conference be offered for teachers, sponsors and artists which would focus on some of the topics cited in the survey.

Professional development for all stakeholders in the Arts in Education program emerged as a critical issue for the program. Fifty-five percent of the survey respondents indicated that training on how to work in a school setting for artists was very important for future program development. In addition, more services to artists and arts organizations in support of their education efforts were requested as a top priority.

Artists suggest that this opportunity should take place in two arenas. Artists would like more opportunities to learn from one another. They value the opportunity to build networks and learn from one another. In addition, they request greater opportunities to build relationships with teachers, to explore and plan for what works best in the classroom and to dispel notions that these groups are working at cross purposes.

This area is an appropriate and natural area for potential partnership with the State Department of Education. If the Commission and the Department of Education could develop a mutual program for teachers where each of the agency's needs were met, this

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professional development offering could provide an extremely useful resource tool for teachers and function as an advocacy tool for administrators and local School Districts.

Within the traditional Arts in Education program:

It is recommended that the Commission consider establishing a master teaching artist category for the Directory that would be juried and would take into consideration the artists willingness and ability to perform the integrated curricular planning and other teaching functions.

The current open application for the Directory encourages that a range of artists are listed but, outside of the references requirement, does not ensure that the artist will be able to accommodate the range of expectations that a school might have regarding an artist's teaching ability. This includes but is not limited to: their ability to integrate their work into the curriculum, their understanding of preparing a work/lesson plan; their ability to work with a range of students; their ability to advocate for the program to the Local School Board or other community leaders; etc.

Advocacy

The survey cites increased funding for the Arts in Education as being the top priority for future program development. Secondly, constituents express the need for increased public value for the Arts in Education and increased school administration value of the arts in the classroom. These areas are intrinsically tied to public information and advocacy. No longer can we expect schools to program the arts because they believe that they are good for students.

It may be said the Task Force existed as the recommended joint advisory committee to the Commission on the Arts in Education. It is strongly recommended that a reconfigured group of members from the Commission, past Task Force, State Department of Education and Arts Advocates undertake a substantial advocacy involvement as its next role.

It is recommended that this newly configured group, with the full support of the West Virginia Commission on the Arts now move beyond the identification of goals into a coordinated and strategic advocacy plan of action for making those goals a reality.

The Commission must take a leadership role in using every public opportunity to address the value of the Arts in Education and to "sell" the notion to their market, e.g., artists, arts organizations, educators, administrators and the public.

Collaboration

There is potential to collaborate with the Department of Education in implementing standards and engaging the community dependent upon their plans to distribute funds

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through the Local School Improvement Councils. The key will be to ascertain their pre-requisites in advance of configuring the new "Connections" guidelines. This level of cooperation will be contingent upon a mutual commitment to a new paradigm in education that recognizes the importance of all community and state partners working together.

As stated previously, the Department of Education can and should play a significant role as collaborator in the professional development efforts that were requested throughout the course of this evaluation. The Commission does not portend to be an expert in teacher development, but they can offer the resources of arts organizations and artists to work with teachers.

In addition, the Department should acknowledge, endorse and support the work that has happened in the AISBEG Pilot Program sites in Putnam, Randolph, Lincoln and Pendleton and Upshur Counties as unique approaches to interdisciplinary teaching.

The Department of Education should support the Commission in an effort to coordinate with the AISBEG Pilot Project school systems and the office of the Secretary of Education and the Arts to apply for an EDUCATION FIRST grant administered from the National Assembly of State Arts Agencies and National Endowment for the Arts.

There are also significant partnership opportunities with the recently reorganized Arts Advocacy Committee of West Virginia and the second phase of the Task Force to enlist them to undertake an organized, strategic advocacy campaign in support of the Arts in Education. In addition, many existing stakeholders have indicated a willingness to participate in an active advocacy campaign including artists, teachers and some local arts agency administrators. Parents can and will make vocal and eloquent spokespersons for the value of the Arts in Education. All of these constituents should be mobilized under the leadership of the Advocates/Task Force to conduct a grassroots campaign to address the County School Boards, Local School Improvement Councils and State Legislature.

In all, the efforts of the Commission in the arena have been successful, stimulating interest and impact in the Arts in Education. There is still much to be done in the re-configuration of the current program. The future depends on the success of the continued development of collaborations with the Department of Education and arts advocates and the advancement of public information and interest about the importance of the arts in education and the value it brings to West Virginia students.

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Report on the Evaluation of the Arts in Education Program of the West Virginia Commission on the Arts

April 22, 1995

Prepared by:
ArtsMarket Consulting, Inc.
Marion, MA

Introduction

In September of 1994, ArtsMarket Consulting, Inc. was engaged by the West Virginia Commission on the Arts through the Arts and Humanities Section of the West Virginia Division of Culture and History to conduct an evaluation of their Arts in Education program and the Arts in Basic Education pilot projects funded by an Arts in Schools Basic Education Grant (AISBEG) grant from the National Endowment for the Arts. As a recognized leader in shaping strong Arts in Education programs, the Commission initiated the evaluation to examine all its Arts in Education programs and to assess the future direction of the program.

The Commission was one of the model states to use Arts in Schools Basic Education Grants (AISBEG), a pilot program of the National Endowment for the Arts that focused on granting funds to state arts agencies to make the arts basic in education. These funds have made it possible to undertake key pilot projects. In addition, the Commission has engaged in considerable research on the status of arts education through the work of a 1989 assessment survey of the status of arts education across the state. Using this document as a point of departure, the Governor's Task Force on Arts in Basic Education, a twenty member body, appointed by the Governor to serve a three year term, consisting of public and higher education representatives, artists, arts administrators and business leaders has completed their recommendations and created programs and publications designed to reward and reinforce these recommendations.

In addition, the West Virginia Commission on the Arts conducts a range of programs within the established Arts in Education program that consists of the residency program; the touring program; a touring program exclusively for West Virginia artists entitled the Mini-Grant program; travel and marketing assistance to artists, arts administrators and arts educators and support for workshops and conferences relative to sequential arts curriculum. These programs combined with the Arts in Schools Basic Education Grants (AISBEG) pilot grants and Task Force programs comprise more than one third of the annual budget of the Commission on the Arts.

Methodology

In order to accomplish a comprehensive evaluation of such an extensive program, the evaluation was conducted with a combination of quantitative and qualitative methods so as to provide the Commission with the data it needs to help guide planning and further program development, and for advocacy and public education concerning the arts.

This evaluation focused on in-classroom K-12 programs and excluded education programs that are funded through the state's five major institutions, and encompassed programs from 1989 to the present to shape the Arts in Education program for 1996-97

and beyond. In order to gather sufficient and meaningful data the consultant conducted the following tasks:

- ✓ 1. Met on-site with the Commission staff and a group of Commission members, former Task Force members and constituents to review all Arts in Education program objectives, refine research questions and hypotheses, learn program history and findings gathered through previous evaluations and surveying.

- ✓ 2. Conducted a significant materials review of past information gathered and created including the 1989 Arts in Education assessment survey, materials produced by the Task Force, grant applications and interim reports, programmatic guidelines, Artists Directory, and other program marketing materials.

- ✓ 3. Developed and disseminated a questionnaire to participating artists, arts organizations, educators, parents and school administrators to test and define attitudes and perceptions on the programs, and to gather input on future program direction. The questionnaire utilized close-ended questions and scaled responses, for statistical tabulation.

- ✓ 4. Conducted round tables/focus groups across the state to provide comparative analysis on issues/results that emerged from the surveys. On-site roundtables and focus groups included:

  A focus group with artists who have worked in the different programs, including artists who have participated in the AISBEG pilot projects, those who have participated as artists-in-residence and those who have provided technical assistance to schools;

  A roundtable in three areas of the state that encompassed the regional view and included members of local arts agencies, educators, education administrators, artists and some parents with experience in one of the Arts in Education programs.

- ✓ 5. Conducted telephone interviews with eight arts advocates, Commission members and other key stakeholders from a list of ten provided by the Commission.

The evaluation findings will be used to inform the West Virginia Commission on the Arts, the former members of the Governor's Task Force on Arts in Basic Education, the Governor, the constituents of the Arts and Humanities Section and the Commission, the staff of the West Virginia Division of Culture and History, the West Virginia Department of Education and the National Endowment for the Arts. Within the quantitative and qualitative research that comprised the evaluation ArtsMarket and the West Virginia Commission on the Arts set out to address the following research questions:

AISBEG Program

? *Did the pilot project/residency/mini-grant have an impact on the arts curriculum? How is this evidenced?*

? *How well did the Task Force address the recommendations from the original arts education report. Their five goals?*

? *In reviewing the pilot projects, how well did they address the issue of making the arts basic in education through: teacher training; artist interaction in the schools; funding commitment from the school and community in support of pilot projects?*

? *Did any of the programs funded under the AISBEG program bear similarities to the current Arts in Education program?*

Arts in Education Program

? *What kind of impact are the programs having on the arts in the curriculum in: long-term residency sites; short-term residency sites; mini-grant sites; special projects such as summer arts academies?*

? *Are the artists properly trained? Are the community/school sponsors properly trained?*

? *What impact is the Artist Directory having on the residency programs and the mini-grant program? How can we measure its effectiveness?*

? *What are the funding trends in all Arts in Education programs? Which programs are utilized more frequently and why?*

Combined Programs:

? *Should the Agency mesh the two programs, The traditional AIE program and the AISBEG program through a schematic approach of teacher training, artist training, community sponsor training, artists in the schools and communities?*

? *How can the Agency afford to continue programs on such a limited budget? How should the Agency prioritize the budget for the Arts in Education Program? Should any program category be discontinued? How can the Agency get the Department of Education to take on some of the recommendations, or can it?*

? *Which components of the programs should be continued: Governor's Arts Education Awards, funding for re-granting to the West Virginia*

Education Fund, working with the Center for Professional Development, the partnership with the West Virginia Department of Education, the Arts in Education residency program as it stands?

? *What are the most appropriate methods to distribute Arts in Education funds to create an awareness of the importance of Arts in Education?*

? *What should be emphasized as top priorities in future program development?*

? *How can the West Virginia Commission on the Arts expand its delivery of services without disenfranchising current stakeholders?*

? *What are the most effective ways to engage the business community's interest in the value of the Arts in Education?*

? *What is the most effective way to promote the Arts in Education program, given the reduction in use of some program components?*

? *What is the most appropriate programmatic evaluation design to continue checking the progress of the program?*

? *What is most successful about the programs? What are the particular successes and strengths on which to build continued program development and planning?*

Part One: Perspectives

Since many of the evaluation results will be used to shape future plans for the traditional Arts in Education offerings as well as provide the basis for consideration in developing the next steps for incorporating the AISBEG pilot projects it becomes important to provide a context for change. A wide range of stakeholders were interviewed and it is their perspectives about the current environment that should be as important as their input about the particular successes of the individual components of the Arts in Education programs. This is particularly true in a time of enormous change in the educational arena, nationally and within West Virginia.

The tenuous political environment that carries with it an uncertain expectation of funding, serves only to underscore the economic hardship that many school systems within the state are facing. Throughout the interviews, however, the West Virginia Commission on the Arts was applauded for their willingness to be flexible in order to help get the arts into the schools. This practice of flexibility will serve the Commission well as it moves into a heightened environment of change and volatility.

In education, a critical change is underway. Local School Improvement Councils across the state are soliciting the input of their communities as to how to make the schools better. The Department of Education has selected an Art Instructional Goals and Objectives Steering Committee and will have a budget of funds to disperse to local schools and School Improvement Councils through the Innovation in Education Grants in order to implement plans for accomplishing these standards. In some communities this process is considerably underway, in others the rudimentary aspects are yet to be determined.

The end result is that a bridge must be created so that the Arts in Education programs of the Commission become a natural resource for schools and localities as they seek to find ways to plan for the improvement of education.

Educators, artists, community cultural organizations and arts advocates have identified a range of issues, trends, priorities that they would like the West Virginia Commission on the Arts to recognize as they plan for future programmatic development.

Educators

☞ Educators would like to know that the programs that they are participating in have the full support of their principals. They acknowledge that even though it may be the classroom teacher that is initiating the participation in a program, the kind of planning time that a successful program requires would not be possible without the acknowledgment of the principal that the program is a priority.

☞ Educators need a range of opportunities for arts programming and they need to be moved along the continuum of experience. For those starting out, a short term exposure may be all they can incorporate into their classroom or all the school can afford. Chances for them to extend their range of experience over time is important and should continue to be provided by the Commission. It will be important to recognize that some schools may take a long time to move beyond the "exposure" opportunity into a more systemic approach to arts education.

☞ Classroom teachers are under increasing pressure to carry the full weight of reform and need to know that the programs offered will help them reach their educational outcomes.

☞ The new Artist Directory and Program Guide is acknowledged to be very helpful to schools as they seek to move beyond word of mouth recommendations for artists toward understanding the broad range of what is available. Schools are still uncertain as to how to find the correct match of classroom skills of an artist once they have identified their arts discipline. The telephone interview of artists is still a time consuming process and some schools do not have the network of colleagues to give them the information to gauge an artist's skills in working in the classroom.

☞ There is a sense that many schools still do not know about the programs offered by the Commission and that some may require technical assistance in making their applications to the different program areas competitive. Some teachers interviewed suggested that many of their colleagues do not receive the materials and that the information that comes from the Commission sits buried on their principal's desk.

☞ Classroom teachers feel they need the creative presence of an artist to bring ideas and different talents and skills to their classrooms. Those with successful artist

partnerships acknowledge the impact that the artist has had on the way they view their students' abilities, extending their understanding of what kids can accomplish. These teachers also speak about the impact that the artist has had on their teaching, stretching them to look for new material and to look for new strategies to integrate the arts into their work.

Community Cultural Organizations

☞ Regardless of the significant discrepancy between the rural schools and those in more populated areas in terms of the resources (artistic and financial) that they have to draw upon, leadership for Arts in Education programs is still a critical consideration. Many of the more successful Arts in Education programs are an outgrowth of the energy and enthusiasm of a single individual, be they principal or arts administrator. Those working at the local level see leadership development and team building as a crucial issue.

☞ Arts organizations and local arts agencies that work in the Arts in Education recognize that the cost of doing business in the schools requires a substantial administrative commitment. They know that in order to work with the already administratively overburdened schools that they must frequently take on the lion's share of the administration of a project. They would like funders and the Commission to acknowledge this cost.

☞ Arts organizations recognize that programs in the schools don't "just happen" and there is substantial partnership building that needs to take place with schools. The need to build these relationships over time suggests that a long term funding strategy from the Commission that would make a commitment to community cultural organizations engaged in substantial Arts in Education programming is needed in order for these organizations to plan effectively.

☞ There is a varying level of understanding about the role of the statewide Education First Committee, the Local School Improvement Councils and about education reform, in general. Those arts organizations that are beginning their work in the education arena could benefit from the advice and mentoring of those that have been successful in their AISBEG Pilot Program work. Information on how all of these pieces fit together and what implications it has for arts groups wishing to engage in work in the schools would be useful and important.

Arts Advocates and Policy Makers

Education and arts policy makers recognize the different points of view and mandates governing the Department of Education and the West Virginia Commission on the Arts. These varied perspectives have resulted in a tenuous relationship that is in need of strengthening and improvement in a manner where both agencies will benefit. This is particularly true in an environment where shrinking resources and the need for

legislative attention force necessary allegiances in the interest of a larger cause, in this case, the arts in education. Education and arts constituents recognize that in order to be effective in advancing funding and policy development around issues central to improving the arts in education, the West Virginia Department of Education and the Commission for the Arts must work together effectively.

This message is supported by case after case of the most successful examples of change in the arts in education in other states such as Illinois and South Carolina. This has required a paradigm shift that moves schools away from self-contained units to focal points of the community. Stakeholders in the new paradigm include a wide range of community members that include: parents, teachers, artists, business leaders, funders, administrators, arts organizations and the community at large. The notion that one must be a trained educator to have a valid opinion about education is obsolete.

> The entire context of education reform across the country emphasizes that **everyone** has an investment and stake in education.

It is critical that the bureaucracies that exist to support the education communities and the arts communities recognize and invest in this new paradigm. There is enough to be done by both agencies and an effective working relationship will ultimately reap the greatest benefit for the students of West Virginia.

☞ The West Virginia Commission on the Arts has been recognized by policy makers and advocates as having the capacity to reach and motivate many potential arts advocates at the local level. The work of the Task Force are prime tools for potential advocates. Arts advocates need leadership and direction in their advocacy work at the local level. They need to know what are the key issues, how to contact their local leaders, how to make a case for the Arts in Education and what the immediate objectives are. Many advocates have suggested that they need the guidance of the Commission.

☞ Statewide advocacy on behalf of Arts in Education funding and policy should be identified as a top priority of the Arts Advocacy Committee of West Virginia. Although newly re-organized, the Committee has the potential to gather an important, active force to work on behalf of arts in education issues. The Committee has already taken a step in this direction by communicating their desire for the inclusion of arts professionals into the membership of the Education First Committee structuring. Constant vigilance to ensure that the standards and implementation strategies for the arts are being decided upon by an adequately representative group of artists, arts administrators, and educators will be critical. The funding issues also represent a very important agenda item for the statewide advocacy group. Key relationships with the Department of Education, the Commissioner of Culture and

History, the Secretary of Education and the Arts and the Commission on the Arts will be crucial to a successfully implemented funding strategy for the Arts in Education.

☞ Policy makers and arts advocates cite the current environment as being the most highly politicized for the arts that they can ever remember. The focus on the content issues of the National Endowment for the Arts combined with the high level of interest in the arena on the part of the Governor's Office has created a unique situation in West Virginia. Many policy makers and arts advocates are concerned about the need to develop efforts to communicate the value and impact of the arts into the next administration and to communicate the bi-partisan nature of arts programs and arts support.

Artists

☞ Artists feel as if many schools still do not understand the program, its potential or possibilities. They would like to create an Arts SWAT team as a marketing approach to schools. Within this SWAT team approach, they would like to go to schools, in particular, geographically isolated schools, and make them aware of the program, give demonstrations of what could be done within a residency and the impact it could have on the school, and help the classroom teacher complete the application if necessary. In short, artists would like to play an active role in marketing the program in particular to underserved schools.

☞ Artists recognize the value of engaging local arts agencies in the work of the Arts in Education. They also see the potential of creating a local community of artists which is very attractive to them. They would like the West Virginia Commission on the Arts to encourage local arts agencies to become involved in Arts in Education programming, recognizing that some are very involved at present.

☞ Artists feel that teachers need prior experience with the arts as an in-service so that they can begin to see the value of the arts in their classroom. They are enthusiastic about professional development opportunities for teachers that expose them to the potential of the work that a qualified artist can do in the classroom.

☞ Artists want an opportunity to connect with other artists and learn from them about their techniques in the classroom, the manner in which they resolve issues in schools, and the planning that they do with teachers.

☞ Artists also want an opportunity to interact with teachers, to break down the barriers that separate the arts specialist from the artist and to build a mutual respect between the community of teachers and artists. They recognize the visible tension between artists and arts groups on one side and teachers and administrators on the other side. They suggest that shrinking budgets and competition for resources has

increased the rift between the education and arts community. They believe that more chances to come together and learn from each other would improve working relationships with teachers. As one artist said,

> *"We need to assume that every teacher aspires to be an artist in the art of teaching. In this regard, artists should treat them as fellow artists."*

☞ Artists, those that are currently involved in the program, are willing to become advocates for the cause of arts in education. They recognize the need to become more politically active and to keep abreast of what is happening in local advocacy.

☞ Artists feel that they should be recognized as supplements to what is happening in the schools, as resources to the teachers not replacements. They are in support of arts specialists/art teachers in the schools and encourage their presence as an integral part of the education system.

Part Two: Survey Data

An Arts in Education program survey was developed by ArtsMarket and mailed by the Commission to approximately 500 current and past program participants. A total of 117 surveys were returned to ArtsMarket via business reply mail for analysis. The return rate represents 21 % of the population which is reliable and valid as a representation of the population surveyed. Based on the responses, there is a $\pm$ 3.5 percent margin of error. The surveys were analyzed using basic statistical tests including frequency tests, means and percentages. The following data tables report the data from those surveys.[1]

Overview of Findings

Fifty-three percent of the respondents to the survey were affiliated with education either as educators or school administrators. The next largest group of respondents were artists, who made up 25% of the respondents to the survey. Seventy-three percent of all of the survey respondents had received some funding from the West Virginia Commission on the Arts.

Schools and organizations receive support to match grants from the Arts in Education program from school discretionary funds (39%), other local grants (35%) and PTA's (29%).

School administrators ranked the Arts in Education program higher than any other respondent group as being very effective in its impact on learning across the curriculum. The residencies and mini-grants were ranked as the most effective programs in having this impact on learning. Residencies were cited to have an even greater impact on teaching the art form by school administrators and educators.

The traditional Arts in Education program was recognized as being most effective in increasing the awareness of the importance of the arts in education, with educators and school administrators ranking this area significantly higher than the other respondents.[2*]

The AISBEG Pilot Project was cited as being effective in adding new components previously unavailable to students, developing partnerships between the schools and local cultural resources and stimulating the arts as a discipline worthy of study. School administrators and educators combined as a group rank the AISBEG grants as being the

1. Percentages do not total 100 in all cases due to rounding.

2. The population groups for local arts councils, parents, and Commission members do not represent a significantly large enough population sample to be statistically relevant. Also, only seven percent of the respondents were recipients of the AISBEG Pilot Project.

most useful in teaching the art form, followed by the impact across the curriculum and illuminating other subjects other than the arts.

Eighty-four percent of the survey respondents cited that the most valid indicator of making the arts basic to education is the recognition of the arts as an important subject to teach.

Artists, arts specialists and arts organizations are recognized as the groups most ready besides arts advocates to advocate for the implementation of the AISBEG Pilot Project goals. County Boards of Education are indicated as having the least readiness to advocate.

Seventy percent of the survey respondents indicated that professional development for teachers should be required as part of the Commission's Arts in Education program.

Sixty percent of the survey respondents indicated that professional development for artists in effective teaching technique be required as part of the Commission's Arts in Education program.

Of the forty-one percent of the survey respondents whose school had established a formal Arts in Education philosophy, participation in the Commission's Arts in Education program had significantly contributed to shaping this philosophy.

The priorities for program development as a way to build commitment to incorporate the arts as a part of the curriculum were stated for the following:

In schools: Training sessions on how to incorporate the arts into lesson plans.

In Local Arts Agencies & Community-based Organizations: More discussion with community organizations on ways that they can participate and understand their role in providing arts in education.

In cultural organizations: More information on promoting the programs within schools and parent groups.

For artists: Information about the Commission's Arts in Education programs and training on how to work in a school setting.

Among parents of students: In-school parent events related to the program.

Across the state: Information on partnerships/models of other Arts in Education programs.

The three top issues for future planning of the Arts in Education program are: expanding funding opportunities for art in education in schools, increasing the public value of the arts in education and the school administrators value of the arts in the classroom.

Respondents	***(number (n)=117)[3]***
Cultural organizations	15%
Local arts council	4%
Educator	26%
Artist	25%
School Administrator	27%
Parent/PTA representative	3%
Commission member	1%

Commission Arts in Education service recipients	74%
Non-service recipients	26%

Types of Grants Received

AISBEG Pilot Projects	7%
Mini Grant	43%
Residencies	26%
Touring Support	16%
Special Projects	16%

[3] n= the number of valid cases answering each question. Percentages shown represent the percentage of the total number of cases answering each question. In some cases column percentages do not total 100 due to rounding.

Matching Support

Schools and organizations receive financial support to match grants from the Arts in Education Program from the following sources in priority order:[4]

	(n=117)
School discretionary funds	39%
Other local grants, events, in-kind	35%
Parents/PTAs	29%
Ticket sales	25%
Foundations	9%
Other	7%

Grades involved with Arts in Education program support grants

	(n=84)
Kindergarten	77%
Grade 1	81%
Grade 2	81%
Grade 3	86%
Grade 4	88%
Grade 5	87%
Grade 6	75%
Grade 7	56%
Grade 8	55%
Grade 9	46%
Grade 10	44%
Grade 11	44%
Grade 12	44%

[4] How to read the charts on this page: 39% of the 117 cases answering this question indicated that they receive financial support to match AiE Grants from school discretionary funds. 77% of the 84 cases answering this question indicated that kindergarten was involved with Arts in Education program support grants.

Program Impact[5]

For the following set of questions respondents were asked to rate the effectiveness of the Arts in Education Program using the following scale:

1 = very effective	5 = not at all effective

Mean scores are presented by the total population of 117 respondents as well as by type of respondent.[6]

How effective has the Arts in Education program been in impacting learning across the curriculum?[7]

Type of Respondent	Mean Score	Std. Dev.	N of Cases
All	**1.94**	**.9649**	**92**
Cultural organizations	2.18	.6060	11
Local arts council	2.00	.0000	3
Educator	2.16	1.2039	24
Artist	2.14	1.1084	21
School administrator	1.58	.7199	31
Parent/PTA	2.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.85	.3780	7
Mini Grant	1.63	.7048	47
Residencies	1.67	.6794	27
Touring Support	1.88	.7584	18
Special Projects	1.84	.6882	19

[5] Please note that population groups for local arts councils, parents, and commission members have very few respondents and are not as useful in comparison as the other groups represented.

[6] Mean and standard deviation. The mean score is a measure of central tendency. The sum of the values of all observations divided by the number of observations. It is also called the arithmetic average. The standard deviation is the square root of the variance among the values. It is used to measure the dispersion that is expressed in the same units of measurement as the observations. The lower the standard deviation the less variance there is among the values across cases.

[7] This question was asked of the Arts in Education program in general, not specifically of the traditional AiE program or the AISBEG Pilot Project. The two individual AIE program types were studied through additional questions.

Meeting Goals (Traditional)

How effective has the traditional arts in education program been in meeting its stated goals?

For the following set of goals respondents were asked to rate the effectiveness of the traditional Arts in Education program in meeting its stated goals. The same scale was used.

1 = very effective	5 = not at all effective

Mean scores are presented in summary by the total population of 117 respondents as well as by type of respondent.

Summary (ranked highest to lowest)

	Mean	Std.Dev.	N of Cases
To increase the awareness of the importance of the arts in education.	*2.04*	1.0985	97
To increase participation of culturally diverse artists and audiences.	*2.18*	1.1261	94
To provide opportunities for the arts to become basic to the curriculum.	*2.27*	1.1765	99
To increase participation of sponsors and artists in the Arts in Education program.	*2.35*	1.0747	94
To increase the impact of residencies through opportunities for directory artists to improve their educational programs.	*2.51*	1.0733	70
To increase the impact of residencies through longer exposure, longer residencies.	*2.58*	1.159	75
To increase the impact of residencies through joint sessions for artists and teachers.	*2.58*	1.1216	78

Comparison by Type of Respondent

To increase the awareness of the importance of the arts in education.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.04**	**1.0985**	**97**
Cultural organizations	2.30	1.1821	13
Local arts council	2.25	.9574	4
Educator	1.80	.8860	25
Artist	2.69	1.3955	23
School administrator	1.63	.7679	30
Parent/PTA	1.00	.	1
Commission member	2.00	.	1
AISBEG Grant	1.37	.7440	8
Mini Grant	1.87	.9468	47
Residencies	2.00	.9813	28
Touring Support	1.68	.5824	19
Special Projects	1.88	.9003	18

To increase participation of culturally diverse artists and audiences.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.18**	**1.1261**	**94**
Cultural organizations	2.76	1.5359	13
Local arts council	2.25	1.2583	4
Educator	1.86	.6944	23
Artist	2.86	1.1795	23
School administrator	1.62	.7752	29
Parent/PTA	2.00	.	1
Commission member	2.00	.	1
AISBEG Grant	1.62	.7440	8
Mini Grant	1.86	.9570	46
Residencies	2.10	1.1655	28
Touring Support	2.05	.8726	18
Special Projects	2.22	1.2154	18

To provide opportunities for the arts to become basic to the curriculum.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.27**	**1.1765**	**99**
Cultural organizations	2.84	1.2142	13
Local arts council	3.25	.5000	4
Educator	2.04	1.0198	25
Artist	3.00	1.1795	24
School administrator	1.61	.8437	31
Parent/PTA	1.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.75	.8864	8
Mini Grant	2.16	1.1058	49
Residencies	2.39	1.1333	28
Touring Support	2.05	.9113	19
Special Projects	2.42	1.698	19

To increase participation of sponsors and artists in the Arts in Education program.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.35**	**1.0747**	**94**
Cultural organizations	2.69	1.1821	13
Local arts council	2.75	.9574	4
Educator	2.27	.9847	22
Artist	2.70	1.2329	24
School administrator	1.86	.7894	29
Parent/PTA	4.00	.	1
Commission member	2.00	.	1
AISBEG Grant	1.87	.6409	8
Mini Grant	2.12	1.0346	47
Residencies	2.17	1.0203	28
Touring Support	2.35	.7019	17
Special Projects	2.18	.8342	16

To increase the impact of residencies through opportunities for directory artists to improve their educational programs.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.51**	**1.0733**	**70**
Cultural organizations	2.90	1.3751	11
Local arts council	2.00	1.0000	3
Educator	2.12	.6191	16
Artist	3.11	1.0226	18
School administrator	2.19	1.0305	21
Parent/PTA	-	.	.
Commission member	2.00	.	1
AISBEG Grant	2.00	.8944	6
Mini Grant	2.32	1.0067	34
Residencies	2.48	1.0456	25
Touring Support	2.50	1.2247	14
Special Projects	2.50	1.0000	12

To increase the impact of residencies through longer exposure, longer residencies.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.58**	**1.1519**	**75**
Cultural organizations	2.84	1.4632	13
Local arts council	2.33	1.5275	3
Educator	2.33	1.0465	15
Artist	3.10	1.0208	20
School administrator	2.21	.9980	23
Parent/PTA	-	.	.
Commission member	2.00	.	.
AISBEG Grant	1.66	.8165	6
Mini Grant	2.22	.9420	35
Residencies	2.18	1.0014	27
Touring Support	2.73	1.1629	15
Special Projects	2.40	1.0556	15

To increase the impact of residencies through joint sessions for artists and teachers.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.58**	**1.1216**	**78**
Cultural organizations	2.69	1.3775	13
Local arts council	2.33	1.5275	3
Educator	2.37	.8062	16
Artist	3.23	1.0443	21
School administrator	2.16	1.0072	24
Parent/PTA	-	.	.
Commission member	2.00	.	1
AISBEG Grant	2.16	.9832	6
Mini Grant	2.27	1.1937	37
Residencies	2.57	1.996	28
Touring Support	2.86	.9904	15
Special Projects	2.35	1.0527	17

Meeting Goals (AISBEG Pilot Project)

How effective has the AISBEG Pilot Project been in meeting the stated goals?

For the following set of goals respondents were asked to rate the effectiveness of the AISBEG Pilot Project in meeting its stated goals. The same scale was used.

1 = very effective	**5 = not at all effective**

Mean scores are presented in summary by the total population of 117 respondents as well as by type of respondent.

Summary (ranked highest to lowest)

	Mean	Std.Dev.	N of Cases
To add new arts components previously unavailable to students.	*2.24*	*1.1131*	*75*
To develop partnerships between the schools and local arts/cultural resources.	*2.26*	*1.0933*	*73*
To stimulate the arts as a discipline worthy of study.	*2.27*	*1.0765*	*74*
To advocate for increased support and resources to make the arts basic in education.	*2.31*	*1.1927*	*74*
To make the arts basic to education.	*2.35*	*1.0394*	*74*
To integrate the arts into the curriculum.	*2.37*	*1.0942*	*74*
To utilize the arts with other disciplines in interdisciplinary approaches	*2.63*	*1.186*	*71*
To utilize the arts with other disciplines in team teaching approaches.	*2.71*	*1.1136*	*66*

Comparison by Type of Respondent

To add new arts components previously unavailable to students.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.24**	**1.1131**	**75**
Cultural organizations	2.44	1.3333	9
Local arts council	1.50	.7071	2
Educator	2.33	1.1882	18
Artist	2.70	1.1600	17
School administrator	1.96	.8979	27
Parent/PTA	1.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.62	.7440	8
Mini Grant	1.94	.7684	21
Residencies	2.09	.9829	34
Touring Support	2.13	.8338	15
Special Projects	2.28	1.266	14

To develop partnerships between the schools and local arts/cultural resources.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.26**	**1.0933**	**73**
Cultural organizations	2.22	1.0317	9
Local arts council	1.00	.0000	2
Educator	2.33	1.3284	18
Artist	2.85	1.0271	14
School administrator	2.00	.8165	28
Parent/PTA	3.00	.	.
Commission member	2.00	.	1
AISBEG Grant	1.50	1.0690	8
Mini Grant	2.03	.8833	33
Residencies	2.15	1.0145	19
Touring Support	2.13	.9155	15
Special Projects	2.00	1.0377	14

To stimulate the arts as a discipline worthy of study.

Type of Respondent	Mean Score	Std. Dev.	N of Cases
All	**2.27**	**1.0765**	**74**
Cultural organizations	2.66	1.2247	9
Local arts council	1.50	.7071	2
Educator	2.22	1.1660	18
Artist	2.86	.9904	15
School administrator	1.92	.8997	28
Parent/PTA	3.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.62	.9161	8
Mini Grant	2.00	.8876	34
Residencies	2.10	.8093	19
Touring Support	2.13	.6399	15
Special Projects	2.00	1.0377	14

To advocate for increased support and resources to make the arts basic in education.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.31**	**1.1927**	**74**
Cultural organizations	2.77	1.5635	9
Local arts council	2.00	1.4142	2
Educator	2.23	1.2515	17
Artist	2.87	1.0878	16
School administrator	1.96	.9993	28
Parent/PTA	1.00	.	1
Commission member	2.00	.	1
AISBEG Grant	1.50	.7559	8
Mini Grant	1.97	.9231	25
Residencies	2.15	1.0400	20
Touring Support	2.28	1.0690	14
Special Projects	2.28	1.2044	14

To make the arts basic to education.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.35**	**1.0394**	**74**
Cultural organizations	2.77	1.3017	9
Local arts council	2.50	.7071	2
Educator	2.33	1.0847	18
Artist	3.00	.8452	15
School administrator	1.92	.8576	28
Parent/PTA	2.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.75	.7071	8
Mini Grant	2.00	.8165	34
Residencies	2.31	.9459	19
Touring Support	2.26	.4577	15
Special Projects	2.28	1.0690	14

To integrate the arts into the curriculum.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.37**	**1.0942**	**74**
Cultural organizations	2.55	1.3333	9
Local arts council	2.50	.7071	2
Educator	2.44	1.0966	18
Artist	3.20	1.0142	15
School administrator	1.89	.8317	28
Parent/PTA	2.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.87	1.1260	8
Mini Grant	2.02	.7972	34
Residencies	2.21	.9711	19
Touring Support	2.20	.6761	15
Special Projects	2.28	1.2044	14

To utilize the arts with other disciplines in interdisciplinary approaches.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.63**	**1.1861**	**71**
Cultural organizations	2.77	1.3944	8
Local arts council	2.00	.0000	2
Educator	2.64	1.3201	17
Artist	3.35	1.0082	14
School administrator	2.28	1.0491	28
Parent/PTA	-	.	.
Commission member	2.00	.	1
AISBEG Grant	2.25	1.2817	8
Mini Grant	2.30	1.0454	33
Residencies	2.42	.9016	19
Touring Support	2.53	.8338	15
Special Projects	2.53	1.3301	13

To utilize the arts with other disciplines in team teaching approaches.

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.71**	**1.1336**	**66**
Cultural organizations	3.00	1.3093	8
Local arts council	2.50	.7071	2
Educator	2.64	1.1507	14
Artist	3.42	1.0163	14
School administrator	2.33	1.0377	27
Parent/PTA	-	.	.
Commission member	2.00	.	1
AISBEG Grant	2.62	1.0607	8
Mini Grant	2.31	1.0298	32
Residencies	2.57	.9016	19
Touring Support	2.71	.9139	14
Special Projects	2.60	1.0750	10

Assessment Methods Used by Program Participants

Type of Assessment Used	(n=90)
Observation	81%
Post-Program Survey	39%
Pre-Program Survey	14%
Other	10%
None	10%
Portfolio Assessment	9%

Traditional Programs

Residencies

How useful are the residencies in teaching the art form?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.67**	**.9021**	**69**
Cultural organizations	1.27	.4671	11
Local arts council	1.50	.7071	2
Educator	1.86	1.1872	15
Artist	1.47	.7723	19
School administrator	1.78	.9177	19
Parent/PTA	2.50	.7071	2
Commission member	3.00	.	1
AISBEG Grant	1.25	.5000	4
Mini Grant	1.56	.7594	32
Residencies	1.24	.4355	29
Touring Support	1.72	.4671	11
Special Projects	1.81	1.2505	11

How useful are the residencies in their impact on learning across curriculum?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.00**	**.9631**	**70**
Cultural organizations	2.00	1.0954	11
Local arts council	2.00	1.4142	2
Educator	2.20	1.0823	15
Artist	1.63	.8307	19
School administrator	2.10	.7781	20
Parent/PTA	2.50	2.1213	2
Commission member	3.00	.	1
AISBEG Grant	1.75	.5000	4
Mini Grant	1.75	.7513	33
Residencies	1.68	.6603	29
Touring Support	2.27	1.1037	11
Special Projects	2.08	1.1645	12

How useful are the residencies in helping to illuminate subjects other than arts?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.13**	**1.0353**	**68**
Cultural organizations	1.72	.7862	11
Local arts council	1.50	.7071	2
Educator	2.42	1.1579	14
Artist	1.89	1.0485	19
School administrator	2.36	.9551	19
Parent/PTA	2.50	2.1213	2
Commission member	3.00	.	1
AISBEG Grant	1.75	.9574	4
Mini Grant	2.06	.9403	29
Residencies	1.79	.7594	32
Touring Support	2.18	.7508	11
Special Projects	2.18	1.2505	11

Mini Grants/Touring Support

How useful are the Mini Grants/Touring Support in teaching the art form?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.67**	**.8189**	**81**
Cultural organizations	1.55	.5270	9
Local arts council	2.50	2.1213	2
Educator	1.72	.8827	22
Artist	1.62	.9574	16
School administrator	1.62	.6769	29
Parent/PTA	2.00	1.142	2
Commission member	2.00	.	1
AISBEG Grant	1.66	.5774	3
Mini Grant	1.46	.6941	45
Residencies	1.40	.7341	22
Touring Support	1.93	.7719	16
Special Projects	1.81	1.0787	11

How useful are the Mini Grants/Touring Support in their impact on learning across curriculum?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.85**	**.8583**	**80**
Cultural organizations	1.88	1.2693	9
Local arts council	2.00	1.4142	2
Educator	1.85	.7928	21
Artist	1.81	.9106	16
School administrator	1.82	.8048	29
Parent/PTA	2.00	.0000	2
Commission member	2.00	.	1
AISBEG Grant	1.66	.5774	3
Mini Grant	1.66	.7071	45
Residencies	1.63	.6580	22
Touring Support	1.93	1.0626	16
Special Projects	1.72	1.0090	11

How useful are the Mini Grants/Touring Support in helping to illuminate subjects other than arts?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.01**	**.9128**	**79**
Cultural organizations	1.88	.7817	9
Local arts council	2.00	1.4142	2
Educator	1.95	.8646	21
Artist	1.93	.9979	16
School administrator	2.10	.9940	28
Parent/PTA	2.00	.0000	2
Commission member	3.00	.	1
AISBEG Grant	2.00	.0000	3
Mini Grant	1.90	.8844	44
Residencies	1.95	1.0901	22
Touring Support	1.87	.7188	16
Special Projects	1.80	.9189	10

Special Projects

How useful are the Special Project grants in teaching the art form?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.56**	**.6551**	**57**
Cultural organizations	1.37	.5175	8
Local arts council	1.50	.7071	2
Educator	1.69	.7511	13
Artist	1.35	.4972	14
School administrator	1.73	.7335	19
Parent/PTA	-	.	.
Commission member	1.00	.	1
AISBEG Grant	1.20	.4472	5
Mini Grant	1.58	.7199	31
Residencies	1.52	.6967	19
Touring Support	1.80	.4216	10
Special Projects	1.50	.6325	16

How useful are the Special Project grants in their impact on learning across curriculum?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.85**	**.7892**	**57**
Cultural organizations	1.50	.5345	8
Local arts council	2.00	.0000	2
Educator	2.00	.9129	13
Artist	1.71	.7263	14
School administrator	2.05	.8481	19
Parent/PTA	-	.	.
Commission member	1.00	.	1
AISBEG Grant	1.80	.4472	5
Mini Grant	1.74	.6816	31
Residencies	1.78	.7873	19
Touring Support	2.00	.4714	10
Special Projects	1.75	.5774	16

How useful are the Special Project grants in helping to illuminate subjects other than arts?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.00**	**.8944**	**56**
Cultural organizations	1.50	.7559	8
Local arts council	1.50	.7071	2
Educator	2.23	1.1658	13
Artist	2.00	.9608	14
School administrator	2.11	.6764	18
Parent/PTA	-	.	.
Commission member	2.00	.	1
AISBEG Grant	1.40	.5477	5
Mini Grant	1.93	.8277	30
Residencies	1.89	.9366	19
Touring Support	1.90	.5676	10
Special Projects	1.86	.8338	15

AISBEG Pilot Projects

How useful are the AISBEG Pilot Projects in teaching the art form?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.68**	**.9632**	**35**
Cultural organizations	1.75	.9574	4
Local arts council	1.00	.	1
Educator	1.62	.7440	8
Artist	1.28	.4880	7
School administrator	1.84	1.1435	13
Parent/PTA	4.00	.	1
Commission member	1.00	.	1
AISBEG Grant	1.25	.4629	8
Mini Grant	1.33	.6172	15
Residencies	1.58	.7930	12
Touring Support	1.75	.5000	4
Special Projects	1.33	.5164	6

How useful are the AISBEG Pilot Projects in their impact across curriculum?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**1.88**	**.8444**	**34**
Cultural organizations	1.50	.5774	4
Local arts council	2.00	.	1
Educator	2.00	.5774	7
Artist	1.85	.8997	7
School administrator	1.76	.9268	13
Parent/PTA	4.00	.	1
Commission member	2.00	.	1
AISBEG Grant	1.75	.7071	8
Mini Grant	1.66	.7237	15
Residencies	1.75	.6216	12
Touring Support	2.00	.0000	4
Special Projects	1.40	.5477	5

How useful are the AISBEG Pilot Projects in helping to illuminate subjects other than arts?

Type of Respondent	Mean Score	Std.Dev.	N of Cases
All	**2.06**	**.9981**	**33**
Cultural organizations	1.75	.9574	4
Local arts council	1.00	.	1
Educator	2.28	.9512	7
Artist	2.14	1.0690	7
School administrator	1.91	.9962	12
Parent/PTA	4.00	.	1
Commission member	2.00	.	1
AISBEG Grant	1.50	.5345	8
Mini Grant	2.00	1.1094	14
Residencies	2.08	.9962	12
Touring Support	2.00	.8165	4
Special Projects	1.25	.5000	4

Summary Comparison Across Programs

Comparison of mean scores across programs.

How useful are the following in...

	Residencies	Mini Grants /Touring	Special Projects	AISBEG
teaching the art form?	*1.67*	*1.67*	*1.56*	*1.68*
their impact on learning across curriculum?	*2.00*	*1.85*	*1.85*	*1.88*
helping to illuminate subjects other than arts?	*2.13*	*2.01*	*2.00*	*2.06*

Indictors of "Making the Arts Basic to Education"

Each cell represents the percentage of respondent types that checked each item as a valid indicator of making the arts basic to education.[8]

	All (n=85)	Cultural Org. (n=10)	Local Arts Council (n=2)	Educator (n=25)
Arts specialists hired.	69%	50%	50%	80%
Staff development offered in the arts for classroom teachers.	66%	70%	50%	64%
Increased frequency or length of arts classes for students.	59%	70%	-	60%
Allocation of additional space, equipment, and/or materials for education in the arts.	67%	90%	50%	64%
Integration of arts across the curriculum.	67%	90%	50%	60%
Recognition of arts as an important subject to teach.	84%	100%	50%	84%
Artists-in-residence hired independently for long-term interaction/instruction.	55%	80%	50%	52%

[8] How to read this chart: Row One - 69% of the 85 respondents to this question indicated that the hiring of an arts specialist is an indicator of "making the arts basic" 50% of the 10 cultural organization respondents, as well as 50% of the 2 local arts council respondents to this question indicated that the hiring of an arts specialist is an indicator of "making the arts basic." 80% of the 25 educator respondents indicated that the hiring of an arts specialist is an indicator of "making the arts basic.

	Artist (n=21)	School Admin. (n=23)	Parent/ PTA (n=3)	Commission Member (n=1)
Arts specialists hired.	67%	74%	33%	100%
Staff development offered in the arts for classroom teachers.	57%	74%	67%	100%
Increased frequency or length of arts classes for students.	67%	44%	100%	100%
Allocation of additional space, equipment, and/or materials for education in the arts.	62%	70%	33%	100%
Integration of arts across the curriculum.	57%	70%	100%	100%
Recognition of arts as an important subject to reach.	95%	74%	33%	100%
Artists-in-residence hired independently for long-term interaction/instruction.	76%	35%	33%	100%

Effect on school commitment to teach in and through the arts.

Program participants were asked to rate the effect each program has had on their school's commitment to teach in and through the arts. The following scale was used:[9]

1= Very Positive ***5= Very Negative***

	Mean	Std.Dev.	Minimum	Maximum
Traditional Arts in Education (n=37)	1.95	.97	1	4
AISBEG Pilot Project (n=23)	2.17	.94	1	4

Program participants were asked to rate the resulting impact of each program on advocacy efforts for increased arts resources within their school. The following scale was used.

1= Very Strong ***5= No Effort at All***

	Mean	Std.Dev.	Minimum	Maximum
Traditional Arts in Education (n=52)	2.60	1.26	1	5
AISBEG Pilot Project (n=31)	3.10	1.30	1	5

Is an organized advocacy effort necessary for the implementation of the AISBEG Pilot Project goals?

	(n=84)
Yes	44%
No	10%
Don't Know	46%

[9] How to read this chart: Row one - Among the 37 respondents the average score, on a scale of 1-5, with one being very positive, and 5 being very negative was 1.95 for the Traditional Arts in Education program. The highest value counted (minimum) was a "1" and lowest value counted (maximum) was 4. No respondents rated this question with a "5" or very negative.

Advocating for the Implementation of AISBEG Goals

Respondents were asked to rate the readiness of the following to advocate for the implementation of the AISBEG Pilot Project goals. The following scale was used:

1= Very Ready	*5= Not At All Ready*

Summary (listed highest to lowest)

	Mean	Std.Dev.	N of Cases
Arts Advocates (n=66)	*1.81*	*1.0364*	*66*
Artists (n=68)	*1.95*	*1.0711*	*68*
Arts Specialists (n=69)	*1.98*	*.9925*	*69*
Arts Organizations (n=70)	*2.00*	*1.0215*	*70*
Classroom Teachers (n=70)	*2.88*	*1.0840*	*70*
Individual Schools (n=70)	*2.90*	*1.0921*	*70*
Parents (n=67)	*3.07*	*1.1189*	*67*
Department of Education (n=64)	*3.09*	*1.2047*	*64*
School Administrators (n=70)	*3.31*	*1.1615*	*70*
County Boards of Education (n=70)	*3.55*	*1.1374*	*70*

Comparison by Type of Respondent

Arts Organizations

Respondent Type	Mean	Std.Dev.	N of Cases
All	2.00	1.0215	70
Cultural Organizations	1.90	.9439	11
Local Arts Council	2.33	1.5275	3
Educator	1.88	.6764	18
Artist	2.29	1.1600	17
School Administrator	1.66	1.0847	18
Parent/PTA	2.50	.7071	2
Commission Member	2.00	.	1

Artists

Respondent Type	Mean	Std.Dev.	N of Cases
All	1.95	1.0711	68
Cultural Organizations	2.22	.9718	9
Local Arts Council	2.66	1.5275	3
Educator	1.72	.7519	18
Artist	2.05	1.1440	17
School Administrator	1.66	1.0847	18
Parent/PTA	4.00	.0000	2
Commission Member	1.00	.	1

Department of Education

Respondent Type	Mean	Std.Dev.	N of Cases
All	3.09	1.2047	64
Cultural Organizations	3.55	1.4240	9
Local Arts Council	2.66	1.5275	3
Educator	3.11	1.2187	17
Artist	3.56	1.0308	16
School Administrator	2.31	.7932	16
Parent/PTA	4.50	.7071	2
Commission Member	2.00	.	1

County Boards of Education

Respondent Type	Mean	Std.Dev.	N of Cases
All	3.55	1.1374	70
Cultural Organizations	3.70	1.3375	10
Local Arts Council	2.66	1.5275	3
Educator	3.55	1.0966	18
Artist	4.29	.6860	17
School Administrator	2.89	.9941	19
Parent/PTA	4.50	.7071	2
Commission Member	3.00	.	1

Classroom Teachers

Respondent Type	Mean	Std.Dev.	N of Cases
All	2.88	1.0840	70
Cultural Organizations	2.70	1.0593	10
Local Arts Council	3.00	1.7321	3
Educator	2.94	1.2113	18
Artist	3.23	.9701	17
School Administrator	2.47	.9643	19
Parent/PTA	4.00	.0000	2
Commission Member	3.00	.	1

Arts Specialists

Respondent Type	Mean	Std.Dev.	N of Cases
All	1.98	.9925	69
Cultural Organizations	2.50	.7071	10
Local Arts Council	2.66	1.5275	3
Educator	1.82	.7276	17
Artist	2.17	1.2862	17
School Administrator	1.42	.6070	19
Parent/PTA	3.50	.7071	2
Commission Member	2.00	.	1

School Administrators

Respondent Type	Mean	Std.Dev.	N of Cases
All	3.31	1.1615	70
Cultural Organizations	3.80	1.5492	10
Local Arts Council	2.66	1.5275	3
Educator	3.27	1.0178	18
Artist	3.94	.8993	17
School Administrator	2.52	.7723	19
Parent/PTA	4.50	.7071	2
Commission Member	3.00	.	1

Individual Schools

Respondent Type	Mean	Std.Dev.	N of Cases
All	2.90	1.0921	70
Cultural Organizations	2.90	1.3703	10
Local Arts Council	3.00	1.7321	3
Educator	3.00	.8402	18
Artist	3.35	1.1695	17
School Administrator	2.26	.8057	19
Parent/PTA	4.00	.0000	2
Commission Member	3.00	.	1

Parents

Respondent Type	Mean	Std.Dev.	N of Cases
All	3.07	1.1189	67
Cultural Organizations	2.90	1.1005	10
Local Arts Council	2.66	1.5275	3
Educator	3.56	.9639	16
Artist	2.94	1.1440	17
School Administrator	2.83	1.2005	18
Parent/PTA	3.50	.7071	2
Commission Member	4.00	.	1

Arts Advocates

Respondent Type	Mean	Std.Dev.	N of Cases
All	1.81	1.0364	66
Cultural Organizations	2.00	1.3333	10
Local Arts Council	2.33	1.5275	3
Educator	1.64	.7019	17
Artist	1.68	1.0145	16
School Administrator	1.76	1.0914	17
Parent/PTA	3.00	1.4142	2
Commission Member	2.00	.	1

Teacher Professional Development

How important is teacher professional development to the effectiveness of arts in education?

1= Very Important	*5 = Not At All Important*

	Mean	Std.Dev.	Minimum	Maximum
for arts specialists (n=102)	1.39	.85	1	5
for classroom teachers (n=104)	1.51	.79	1	5

Should professional development be a required part of the Commission's Arts in Education Program?

For Arts Specialists

	(n=104)
Yes	70%
No	14%
Don't Know	15%

For Classroom Teachers

	(n=106)
Yes	72%
No	15%
Don't Know	13%

Should professional development for artists in effective teaching technique be a required part of the Commission's Arts in Education Program?

	(n=107)
Yes	60%
No	22%
Don't Know	18%

Has your school established a formal arts in education philosophy (i.e. statements or goals that describe how you approach providing art in education?

	(n=95)
Yes	41%
No	45%
Don't Know	14%

If yes, respondents were asked to rate how much participation in the Arts in Education Program contributed to shaping this philosophy. The following scale was used.

1= Significantly 5= Insignificantly

	Mean	Std.Dev.	Minimum	Maximum
(n=38)	2.53	1.37	1	5

Priorities

Respondents were asked to check off program or service mechanisms they recommend to the West Virginia Commission on the Arts as a way to build commitment to incorporating the arts as a part of curriculum and programming. Each cell represents the percentage of total cases selecting each item (n=117.) Categories have been listed in priority order.

In schools

Training sessions on how to incorporate arts into lesson plans	68%
Professional development for educators	62%
Information on other models of arts in education programs	54%
Advocacy on behalf of other arts in education funding.	50%

In local arts councils and community organizations[10]

More discussion with community organizations on ways they can participate and understand their role in providing arts in education.	68%
Strategies for advocacy on behalf of the arts in education.	55%
Training and technical assistance for local artists.	45%
Training and technical assistance for administrative staff.	41%

In cultural organizations

More information on promoting the programs within schools and parent groups.	62%
Training on how the cultural organizations can take a more active role in community education.	53%
Strategies for advocacy on behalf of the arts in education.	48%
Training for artistic staff on working in a school setting.	45%
Training for administrative staff on how to partner with schools/school systems.	42%

[10] Community organizations can include non-arts/cultural organizations such as recreation centers, social service organizations, and other locally based service organizations.

For artists

Information about the West Virginia Commission on the Arts, Arts in Education Programs	58%
Training on how to work in a school setting.	55%
More opportunities to learn from veteran artists-in-residence in one's own art form.	50%
Strategies for advocacy on behalf of the arts in education.	39%
More opportunities to exchange information with artists working in other art forms.	37%
Information on technology and arts education.	36%

Among parents of students

In-school parent events related to the program.	64%
Outreach through PTA meetings.	52%
Informational workshops for parents on arts in education.	49%
Information on parents' role in advocacy.	44%
Incorporate family activities into the program.	39%

Across the state

Information on partnerships/models of other arts in education programs.	52%
Statewide conference on the arts in education.	47%
Increased advocacy for AISBEG Pilot Project goals.	45%
Wider distribution of the AIE Directory.	40%
Information on technology and arts education.	38%
Information on local school improvement councils for Goals 2000.	35%
Access to information on arts in education advocacy.	33%
Information on national arts education reform.	32%
Change in selection process of artists in the AIE Directory.	19%

Would any of the following increase your use of the Arts in Education Programs?

Cells represent the percentage of total respondents selecting each item. Items are listed in priority order.

Increased assistance in grant writing.	53%
Integration of arts programs with local education goals.	44%
Increased flexibility within residency program.	38%
Increased professional development workshops for teachers.	37%
Increased professional development in education skills for artists.	25%
Increased planning time with teachers.	25%
Increased planning time with artists.	23%
Program evaluation component tailored to local goals.	17%

Issues of Importance for Future Planning

Respondents were asked to rate the importance of the following issues for consideration by the West Virginia Commission on the Arts to address through future Arts in Education programs. The following scale was used:

1= Very Important	*5= Not Important*

Responses are listed in priority order.

Expanding funding opportunities for art in education for schools.	1.28
Increasing public value of arts education in the schools.	1.30
Increasing school administration value of the arts in the classroom.	1.34
Department of Education funding and implementation of the AISBEG Pilot Projects goals.	1.59
Providing more services to artists and arts organizations to support their education efforts.	1.66
Organized effort for advocacy on behalf of the Arts in Education.	1.69
Networking opportunities on Arts in Education among teachers.	1.79
Developing collaborative efforts among arts organizations to do Arts in Education programming.	1.84
Teaching specialized arts skills to give students increased career options.	1.88
Increasing parental involvement in the Arts in Education program.	1.90
Developing collaborative efforts for Arts in Education among artists.	2.05
Emphasizing and expanding multicultural arts education programs.	2.16

Part Three: Recommendations for Consideration: Responses to Research Questions

AISBEG Program

Did the pilot project/residency/mini-grant have an impact on the arts curriculum? How is this evidenced? In reviewing the pilot projects, how well did they address the issue of making the arts basic in education through: teacher training; artist interaction in the schools; funding commitment from the school and community in support of pilot projects?

The AISBEG Pilot Projects have begun to have significant effect on the schools in which they are operating. Although it is perceived by many as just begun, the programs have instilled a sense of excitement in the schools about the endless possibilities that infusing the arts bring. Teachers cite examples of students that heretofore have been lackluster students as being engaged and participating and of behavior problems with groups of students disappearing. Overall, the most critical recommendation for the program is that it find a way to continue and to make substantial long term commitments to the school systems participating.

If the Commission is to help engender systemic change in schools with the ultimate objective of making the arts basic to education then long term, dependable funding for these projects must be in place.

The emphasis on partnership development is a highlight of the projects and is particularly successful in communities where an arts infrastructure exists. Artists note a level of respect and recognition for their work as productive members of the community that they have not observed before. Teachers and school administrators value the skills and perspectives that artists bring to the school and respect the impact the artist has on their teaching and on the learning of the students. Areas of logistics, funding, and project administration still remain real and considerable concerns on the part of school administrators and leaders of cultural organizations involved in the project.

It is recommended that some allowance for the cost of administration be factored into the project budgets. This will serve to recognize the overall costs of the project and may make the schools aware of the substantial commitment involved in entering into the project.

In very rural communities such as the Ranger Elementary School in Lincoln County, the projects fills several voids. For places where no arts infrastructure exists, these schools may become the focal point of artistic activity within these small communities. The Commission may wish to consider generating other non-arts education related support

toward these schools, e.g. in Ranger where there is an amphitheater being built, there may be additional programming dollars available through other project support categories. Regardless of whether any other arts projects develop, the AISBEG activity in the rural schools have had a substantial impact on the entire community. Parents have become engaged, teachers are excited and students are learning through the arts.

Artists and teachers still cite sufficient planning time as the most critical element for consideration in future program development of the West Virginia AISBEG projects.

This was the most frequently cited element as having the capacity to improve the artists' interaction in the schools. In addition, the support of the principal and the school administration for participation in the project enables teachers to have the flexibility for the scheduling and shifting that is required.

There is little to suggest that in a time of shrinking financial resources everywhere that a school's willingness to assume the majority of funding for this program will be an appropriate indicator of AISBEG's success. The Commission should assume that this program requires a partnership commitment between the Commission and the participating school or school district that includes funding and administration for the foreseeable future. Since the majority of these projects are matched by three sources, school discretionary funds, other fundraising and PTA funding, it will be important to continue to cultivate flexibility for schools in their selection of this program as an option of funding. It also seems as if there are some untapped opportunities for action with the statewide PTA in promoting the program as worthy of parent attention and funding.

Teacher "training" or professional development should be considered as one of the highest priorities for future program development.

Opportunities currently offered with the Center for Professional Development may not offer a clear enough connection with the program. There is not a clear understanding on the part of participating teachers that this offering is an integral part of the AISBEG program which suggests that this affiliation needs to be re-evaluated. Seventy-percent of the respondents stated that professional development should be required as part of the Arts in Education Program. Teachers would like support on how to incorporate the arts into their curriculum work, materials to use, the most effective use of artists, among other topics. Classroom teachers and artists are well aware that the work they do in the arts in the classroom does not replace the work that a trained arts specialist can do. They do however, suggest that with further professional development classroom teachers could broaden the impact of the arts with their students.

This area is an appropriate and natural area for potential partnership with the State Department of Education. It requires an extension of their parameters of professional development into the arena of teachers using artists and arts organizations as a resource in addition to the pedagogical training that would normally be involved in professional

development for teachers. If the Commission and the Department of Education could develop a mutual program for teachers where each of the agency's needs were met, this professional development offering could provide an extremely useful resource tool for teachers and function as an advocacy tool for administrators and local School Districts.

How well did the Task Force address the recommendations from the original arts education report. Their five goals?

It should be noted that although the original report on the Arts in Education served to open many doors for discussion regarding the Arts in Education, there have been substantial environmental changes that have affected the ultimate practicality of implementing all of the recommendations. It should also be noted that the West Virginia Commission on the Arts has chosen ultimately to take a broader view of "arts education" and to extend the meaning and impact of the arts in schools to include art and artists into the general classroom as well as in the art or music room. This follows a national trend and in many ways recognizes the financial, human and time resource issues that schools are currently facing.

Many of the 31 recommendations of the original arts education report were beyond the purview of the Task Force in particular those relating to the development of curriculum and training of teachers. In addition, the focus on Regional Education Service Agencies has shifted substantially to a focus on Local School Improvement Councils which the Commission and Task Force have openly acknowledged.

The Task Force existed as a joint advisory committee to the Commission on arts education. It is strongly recommended that a reconfigured group of members from the Commission, past Task Force, State Department of Education and Arts Advocates undertake a substantial advocacy involvement as its next role. Recommendations number one and three regarding Leadership in the Arts in the original study contain good advice relative to bringing groups together for the purpose of creating advocacy networks.

It is recommended that this newly configured group, with the full support of the West Virginia Commission on the Art now move beyond the identification of goals into a coordinated and strategic advocacy plan of action for making those goals a reality.

The Five Goals that the Task Force synthesized from the original report have been developed as advocacy goals to ensure that the arts are integral to the basic curricula of all West Virginia students.

A significant message within the focus groups and the survey of this evaluation suggest that an organized strategic effort for advocating the goals of the Task Force must be assembled.

The AISBEG Pilot Grants and AIE residencies that focus on long term involvement with a curricular focus have the greatest opportunity to become exemplars for the type of change and impact that the schools can experience using the arts within the curriculum. A substantial public relations and marketing effort must be made to promote these projects and the results of their impact on the schools.

Did any of the programs funded under the AISBEG program bear similarities to the current Arts in Education program?

Currently there is some confusion about the difference in the mini-grants offered through the West Virginia Education Fund and the mini-grants offered through the traditional program. In addition, some of the longer term residencies are having significant impact on making the arts basic to education which is positive but suggests greater cross over than might have originally been expected.

As stated below, the Commission may wish to consider merging the dollars that are allocated to Pilot Projects and long term residencies and integrating the requirements in order to be clear about the outcomes and to simplify the overall Arts in Education Program.

Traditional Arts in Education Program

What kind of impact are the programs having on the arts in the curriculum in: long-term residency sites; short-term residency sites; mini-grant sites; special project such as summer arts academies?

Sixty-seven percent of the survey respondents received a grant in the residency, mini grant, touring support or special projects category. Survey respondents ranked the residency program as more than useful in teaching the art form, impacting learning across the curriculum and illuminating other subjects. This was also true in the case of the mini-grants and the special projects.

It is recommended that the traditional Arts in Education Program consider revising its goals to reflect broad accomplishments where the outcome is not an increase of numbers but an impact in a specific area as stated in the top ranked goals in the survey.

For instance, one could raise the question, "If one of the goals of the program is to increase the participation of sponsors in the Arts in Education program, what is the purpose of the increase?"

Overall, the Commission may wish to consider four programmatic wide goals:

1. To increase the awareness of the importance of the Arts in Education
2. To increase the participation of culturally diverse artists and audiences
3. To provide opportunities for the arts to become basic to the curriculum
4. To provide opportunities for Directory artists to improve their educational programs

It then follows that targeted activity such as increasing the participation of sponsors, extending residencies, supporting the continued development of curricular related programs and developing joint sessions for artists and teachers become all the more meaningful as strategies to accomplish these goals.

This will contribute to a clarity of purpose which will be necessary to communicate to constituents as the Commission considers integrating all of the arts in education efforts. The merger and streamlining of the program's materials will contribute to this greater clarity. The Commission should consider investing in graphic design for its materials and should develop an Arts in Education Program Guide that reflects the new guidelines in a visually appealing and clear, user-friendly manner.

Are the artists properly trained? Are the community/school sponsors properly trained?

Professional development for all stakeholders in the Arts in Education program emerged as a critical issue for the program. Fifty-five percent of the survey respondents indicated that training on how to work in a school setting for artists was very important for future program development. In addition, more services to artists and arts organizations in support of their education efforts were requested as a top priority.

Artists suggest that this opportunity should take place in two arenas. Artists would like more opportunities to learn from one another. They value the opportunity to build networks and learn from one another. In addition, they request greater opportunities to build relationships with teachers, to explore and plan for what works best in the classroom and to dispel notions that these groups are working at cross purposes.

It is recommended that a joint professional development conference be offered for teachers, sponsors and artists which would focus on some of the topics cited in the survey.

The collaboration of the Department of Education in this effort would strengthen the content of the conference and reinforce the image of the organizations as working together toward a mutual goal.

What impact is the Artist Directory having on the residency programs and the mini-grant program? How can we measure its effectiveness?

The Directory has had a positive impact on the schools' ability to discover the breadth of artists serving the schools. Schools still rely upon personal recommendations and interviews with the artist to choose an appropriate fit for their residency or project.

The current open application for the Directory encourages that a range of artists are listed but outside of the references does not ensure that the artist will be able to accommodate the range of expectations that a school might have regarding an artist's teaching ability. This includes but is not limited to; their ability to integrate their work into the curriculum, their understanding of preparing a work/lesson plan; their ability to work with a range of students; their ability to advocate for the program to the Local School Board or other community leaders; etc.

It is recommended that the Commission consider establishing a master teaching artist category for the Directory that would be juried and would take into consideration the artists willingness and ability to perform the integrated curricular planning and other teaching functions.

This would serve to assist the schools who do not have the inclination to do the footwork and research necessary to find the appropriate matching artist for extended residencies or special circumstances under the current system.

What are the funding trends in all Arts in Education programs? Which programs are utilized more frequently and why? Mini-grant funds have dropped from $100,000 to $49,000. Why is this so?

The funding trends of the Arts in Education Programs have followed the funding of the agency. Given the substantial commitment of the Commission to Arts in Education, an increasingly larger proportion of the overall agency's funds have been devoted to Arts in Education over time.

The demand for mini-grant funds has not dropped, the funding for them has. In shear numbers, this and the residency program are the most utilized. The decline in funding may be due to a greater emphasis on longer term, more systemically oriented programs. An infusion of increased funding from the State Legislature has been rated as the highest priority for consideration by the West Virginia Commission on the Arts to address through future Arts in Education programs. The more practical consideration becomes

the need to define what efforts should be organized in order to make that increase happen.

Combined Programs:

Should the Agency mesh the two programs through a schematic approach of teacher training, artist training, community sponsor training, artists in the schools and communities? How can the Agency afford to continue both programs on such a limited budget?

There are a considerable number of offerings through the overall Arts in Education program and simplifying them would allow the Commission to streamline its marketing efforts to schools and communities. The "public awareness" issue not only emerged during discussions of advocacy, but also in terms of reaching those schools and communities that may not have a history of participating in the program.

In analyzing the survey results, what emerges after funding and "value" or advocacy is the notion that the Commission should position itself as a leader in supporting exemplary Arts in Education services and projects.

Increased funding will take time, the need for the integration of these programs is facing the Commission now.

It is recommended that the Commission merge the programs and articulate the outcomes of each relative to making the arts basic in education.

Focusing on the **partnership** or **connections** aspect of the grants as they exist, may assist the Commission in thinking about the overarching thread between the traditional program and the AISBEG projects and grants. Each program links the arts to a school either through the experiential and exposure opportunities that the residencies, mini-grants and touring program provides or through the comprehensive partnership building that the AISBEG projects and grants address.

All of the programs should, in some way, have a link to the community.

The role of the Local Arts Councils and community based arts organizations should be emphasized by not only making them eligible to participate in the newly formed grants but also by providing technical assistance in the realm of strategy and possibility for becoming involved in the arena of the arts in education.

In addition, support services such as teacher and artist professional development, should be directly connected to the Commission. It is recommended that the Commission re-

evaluate the work with the Center for Professional Development and consider their participation in a statewide Arts in Education conference that would focus on building networks between communities, teachers, and artists and would allow the constituency to share exemplars of what has been successful. The Center may wish to offer professional in-service workshops utilizing "master teacher" artists from the Directory at that time.

The merger of the programs should also provide a substantial public relations and advocacy opportunity to highlight the impact of the work that the Commission is engaged in within communities in West Virginia. All of the "Connections" grants need to demonstrate the extent of their working relationships with the Local School Improvement Councils, the School Board, PTA's and other community leaders and businesses if appropriate. Ways in which these grants can also address the new standards developed by the Education First Committee should be explored.

Within the program merger management issues of reporting responsibilities, accountability and communication will be critical for the Director to address as the program presents and maintains a united front to the field.

What are the most appropriate methods to distribute Arts in Education funds to create an awareness of the importance of Arts in Education? How should the Agency prioritize the budget for the Arts in Education Program? Should any program category be discontinued? Which components of the programs should be continued: Governor's Arts Education Awards, funding for re-granting to the West Virginia Education Fund, working with the Center for Professional Development, the partnership with the West Virginia Department of Education, the Arts in Education residency program as it stands?

If the merger of the two programs takes place, the entire programmatic budget will be re-configured. As previously discussed, the clarity of the goals for the overall program will communicate the Commission's priorities in the arts in education. The budget priorities should include:

- ✓ Legislative advocacy for funding;
- ✓ Public and school administration awareness which implies a public relations effort and exposure programs, and;
- ✓ Programs that support what is happening in education through curricular-related projects and residencies and opportunities to support and inform teachers.

Although the Governor's Awards recognize significant effort and talent in the arena of the Arts in Education, the Commission should evaluate the current advocacy impact of the Awards and assess whether they are reaping the kind of effect that was originally anticipated. The Commission may wish to consider planning for the next awards to take place with the new Governor. Since strong relationships with the Legislature are equally

important, some opportunity to focus on their support and interest in the Arts in Education is suggested.

How can the Agency get the Department of Education to take on some this, or can it?

There is potential to collaborate with the Department of Education in implementing standards and engaging the community dependent upon their plans to distribute funds through the Local School Improvement Councils. The key will be to ascertain their pre-requisites in advance of configuring the new consolidated programs/"Connections" guidelines. As stated earlier in this report, this level of cooperation will be contingent upon a mutual commitment to a new paradigm in education that recognizes the importance of all community and state partners working together.

As stated previously, the Department can and should play a significant role as collaborator in the professional development efforts that were requested throughout the course of this evaluation. The Commission does not portend to be an expert in teacher development, but they can offer the resources of arts organizations and artists to work with teachers.

In addition, the Department should acknowledge, endorse and support the work that has happened in the AISBEG Pilot Program sites in Putnam, Randolph, Lincoln, Pendleton and Upshur Counties as unique approaches to interdisciplinary teaching. With the support of AISBEG and the people in those schools that have made the projects happen, these schools have made the first steps in changing the way they teach by using the arts as the vehicle for change. The Department and Commission should be investigating ways which they can together find additional resources to continue these programs.

The Department of Education should support the Commission in an effort to coordinate with the AISBEG Pilot Project school systems and the office of the Secretary of Education and the Arts to apply for an EDUCATION FIRST grant administered from the National Assembly of State Arts Agencies and National Endowment for the Arts.

What should be emphasized as top priorities in future program development? What are the most effective ways to engage the business community's interest in the value of the Arts in Education? What is the most effective way to promote the Arts in Education program, given the reduction in use of some program components?

The survey cites increased funding for the Arts in Education as being the top priority for future program development. Secondly, constituents express the need for increased public value for the Arts in Education and increased school administration value of the arts in the classroom. These areas are intrinsically tied to public information and

advocacy. No longer can we expect schools to program the arts because they believe that they are good for students.

The Commission must take a leadership role in using every public opportunity to address the value of the Arts in Education and to "sell" the notion to their market, e.g., educators, arts administrators, artists and the public.

There are significant partnership opportunities with the recently reorganized Arts Advocacy Committee of West Virginia and the second phase of the Task Force to enlist them to undertake an organized, strategic advocacy campaign in support of the Arts in Education. In addition, many existing stakeholders have indicated a willingness to participate in an active advocacy campaign including artists, teachers and some local arts agency administrators. Parents can and will make vocal and eloquent spokespersons for the value of the Arts in Education. All of these constituents should be mobilized under the leadership of the Advocates/Commission to conduct a grassroots campaign to address the County School Boards, Local School Improvement Councils and State Legislature.

In areas where an identifiable business community exists, efforts to demonstrate what is happening in the classrooms where the arts are present is an important strategy to engage them in the advocacy effort. The Advocates Committee may wish to expand upon the artists' SWAT Team idea and to create a similar 'Strike force" aimed at marketing the arts in education to the business communities across the state. Teams should always include someone local, and should have a clearly developed presentation that addresses the school to work issues, and provide testimonials on the skills students gain in participating in Arts in Education programs.

Spokespersons on the state level may be willing to address the state Legislature on the impacts. There is some very powerful information from CEO's across the country speaking to the topic of the Arts in Education available from the Business Committee on the Arts in New York which may be helpful as a model.

What is the most appropriate programmatic evaluation design to continue checking the progress of the program?

In addition to redesigning the programmatic evaluation forms to address the stated outcomes of the merged program, the Commission will want to convene roundtables or public meetings to:

1. Respond to the draft guidelines of the newly merged program, and
2. Evaluate the ongoing development of the program over time.

This opportunity to hear from the constituency will reinforce the partnership theme and allow for qualitative input into the refinement of the program over time.

It is also recommended that the Commission survey the participants in the Center for Professional Development programs re: Arts in Education in order to assess their effectiveness. Teachers that receive funds for mini grants through the West Virginia Education Fund should also be surveyed to ascertain the effectiveness of their projects in creating long- term systemic change in their approach to the Arts in Education.

In all, the efforts of the Commission in the arena have been successful, stimulating interest and impact in the arts in education. There is still much to be done in the re-configuration of the current program. The future depends on the success of the continued development of collaborations with the Department of Education and arts advocates and the advancement of public information and interest about the importance of the arts in education and the value it brings to West Virginia students.

Part Four: Open Ended Responses Focus Groups and Surveys

Teachers

"Participating in this program brought literature to life for the students."

"The arts show us (the teachers) what these kids can do, we tend to label them as learning disabled even though we try to eliminate barriers for them. Sometimes there are barriers that we don't see, watching them shine through the arts program helps us see the kids differently."

"The students didn't self-limit. They were remembering dialogue, reading aloud. At the end of the day we were performing a Shakespeare play. They accomplished what I believed they couldn't, it turned out I was the one placing restrictions on their abilities."

"The reason their self-esteem is affected is because they learn that they can fail and that it is OK to go back and do it again. It isn't less work, it's just more interesting."

"This pilot project has allowed the children to work together across ability and age barriers. I could see them performing better in their other subjects, there was a definite correlation."

"The pre-planning meeting with the artist is critical. We were able to integrate the artist's work into our unit about Appalachia and it made all of the work more meaningful."

"I think some schools are bound to the old and that they can't see how the arts can tie in...They think the work is fluff."

"Parents and schools need to see the children performing, responding to the work of the artist. They need to hear from classroom teachers and to see how it works."

"As a teacher, I am that...I am not the artist. I am trained to work in the classroom."

" The artist has made me become more creative as a teacher."

"Our new Principal was the spark to make it happen. Her support and encouragement makes it possible."

"This program turns the students on."

" The increase in their self esteem has been the major factor. These kids need to feel good about themselves. It amazes me what they have been able to do."

" I think the children have been better focused, they are more engaged, it has helped them concentrate."

" The arts experience is class-less."

"Don't let anything in the program fizzle, let us build on it and make it meaningful. We need the time to make it what it could be."

" It is ten times more effective when teachers and artists work together."

"The real key is the principal, a cooperative principal makes a huge difference."

"The planning session that we had in June with the teachers and the artists made a great difference."

" There still is more need for staff development for integrating the art project into the curriculum."

"Teachers need a chance to work with the artists to delve into the curriculum and find appropriate opportunities to integrate the arts. This takes staff development and planning time."

"Artists need to be prepared to go into the schools."

School Administrators

"The Mini-Grant program reaches many children."

"We need more money for all programs equally."

"What are the barriers that prevent a school from participating?.... lack of matching funds. The residencies need 50% matching dollars and many schools have trouble coming up with the match. They don't feel they can spare the money toward these programs, the arts come last."

" The Program does not need improvement, the artists Directory provides more variety of artists being used. The Directory serves to help schools see the extent of artists available."

"Schools need to know that they can rely on the Commission as a source for qualified artists."

"I really appreciate the flexibility, many of the grants that I work with from other areas of the state and many of them do not acknowledge the creativity that can happen on the local level, the Commission does."

"The Governor's Arts Awards get recognition among an element that goes outside schools."

"Many of the schools are bankrupt and cannot afford the match."

"The impact of individuals that are engaged in making things happen in small and large communities are the most important resource."

"The dollar for dollar match does not acknowledge the other expenses that schools incur in the administration of the program."

"There is a great amount of frustration over limited funds and shrinking budgets and human resources."

" Once a school has gone through the program, the Commission needs to follow-up to see how many teachers are using the materials and what other kinds of support they need to implement the work in the classroom."

"The Commission needs to state what they can do through the program, what educational outcomes can these programs help the schools do."

" You (the Commission) can help by acting as a referral to get the best artists out to the schools. Be active in giving public information clearly, linking it to what the schools are trying to accomplish."

"The barriers to taking advantage of the program are that people are overworked. It all comes back to the individual, to whether there is a teacher that is willing to do the work. The schools need to be more open to taking on the job ."

"There is a problem of unequal funding, art programs are expensive and labor intensive. It is costing our school $8,000 for 3 days for a dance artist to spend time with 300 students. If the arts were not a priority, we would be spending those funds on something else."

"It takes awhile for everyone to understand what the programs are, you need a range of programs to accommodate the capacities and readiness for art."

"Get more money to give out."

"The Directory is catching on, but the teachers may not be seeing it, we may want to send the Directory to the PTA's and PTO's. They are frequently funding the match and have the time to organize the program."

Commission Members, Task Force Members and Key Leaders

"The work of the Task Force should have been to build regional councils for advocating for the Arts in Education. The real work needs to be done regionally where the districts are and within the Local School Improvement Councils."

"The schools need to break down their barriers. Artists and arts organizations have a lot they can offer the schools. We need to collaborate on education as an entire community."

"The Commission needs to focus their effort and articulate the outcomes that they want to see out of their work in education."

"The main thrust of the Commission's work is to empower parents to become advocates for the Arts in Education."

"We need to motivate all of our partners to become politically active, to let their voices be heard."

"The successes of the program have been the whole concept of having artists in the school environment. West Virginia doesn't go by the book and the flexibility of the Arts in Education program is custom made to the nature of West Virginia, there is not a lot of bureaucracy."

"The schools need to look to the community, the Department of Education doesn't usually think of others outside of the education community as partners."

"The Commission is viewed as a trouble maker by some and a savior by others, I guess that means they are doing their job."

"The Governor's promises have not been fulfilled regarding arts funding. There is too much politicizing the arts, I am concerned about the future."

"Politics are thwarting the effectiveness of the Commission's work in Arts in Education."

"This is the first time that we have had a political leaning on the arts."

"Priorities for the future is the never ending process of continuing to make an impact on students, like the program in Elkins that kind of extended exposure to artists so that kids understand that an artist is part of the community and a part of life. The artist in residence program should provide constant exposure."

"The AISBEG grants gave us yet one more way to see what unlocks the doors in education."

"The Commission and Task Force should work with the statewide advocacy group to activate their work on the local level to advocate with Local School Improvement Councils."

"We (the Commission) are there in education as a resource, not as an adversary. We are about making progress and keeping an open mind to good ideas."

"If we are to be successful, we need a link with the Department of Education."

" Arts education programs are more likely to succeed if there is a support center/organization that has a local focus on arts education, but, it requires continual leadership based on sustained presence of interested, involved individuals. I've seen too many times when that person leaves and the whole thing falls apart."

"The Commission needs to get schools and local arts agencies to cooperate."

Arts Organization Representatives

"The value of the arts in ed. program is that it provides access to a range of artistic experiences, to branch out and bring other kinds of art into the schools."

"We are working in a program with the Commission, they are very good about helping people find the answer and work out their problems. The Commission's ability to be flexible and responsive is extremely helpful."

" A barrier to taking advantage of the program: Some people are resistant, like the superintendent who doesn't speak the language of the arts. They have a preconceived notion of what the arts are and it is only when you reach them through conversation about hunting that they think that you are O.K. Sometimes the school's bias to sports is a barrier."

"School administrators are so inundated by day to day work, they are so busy bailing out that they don't have time to add another project. It is like including a new system into already taxed systems. Our organization has tried to provide the administrative resources

to help the schools put the programs into place. Of course, that is a cost to our organization that needs to be acknowledged."

"Residencies are important in exposing students to show them creativity and career opportunities, they make the art come alive."

"Barriers: some lack knowledge and some lack leadership to ask for funds. Look for local partners to stimulate the schools' interest in arts programs."

"How can the West Virginia Commission cultivate relationships with schools? As an arts administrator, I am under pressure to generate a profit for my arts ed. programs. The Commission could fund administrative overhead to encourage, recognize the costs of doing business in the schools. Create an incentive by establishing a clear cut policy to be supportive of the cost of working with schools, perhaps 1/3 materials 1/3 admin 1/3 artists."

Principals

" Selling this concept to the School Board was the hardest part. We had a solid instructional objective, that was a help. Also we had the strong support of the parents."

"The artists bring ideas, resources and they pull things out of the children that I never knew were there."

"The West Virginia Community Music school was able to come into our school and use our facilities to teach kids violin and other musical instruments. They got the space for free because the School Board had already bought into the ArtsBank program and they were receptive to arts programs. The school has opened the doors to the arts and the students are benefiting."

"It is wonderful for the kids to get this exposure, they would never have this opportunity in this rural town. This level of creativity gives the children something to aspire towards."

"We have no art teachers, the classroom teacher is expected to do everything. The artist brings expertise, a fresh view."

"Please don't pull this program out now, we need the expertise, we need the outside influence. The children need to see that this magic in learning can continue to be real."

"The parents were very resistant to the change at first but the arts are successful when the parents can see the product. Afterward we heard about the success of the program. Now the PTA is buying a stage and parents are assisting in the flute building project. We never had this much parent input."

"Although the curriculum might be set, in schools where the arts are engaged in an active and meaningful manner, and teachers use the arts to teach and the presence of artists to create an active excited learning environment, the impact is electric."

"Eliminate the match, allow for opportunities be responsive."

"The Commission should find some way of getting the information out about the breadth of the programs and the way the dollars are spread out. I think the Commission is doing a good job. But keep educating the people in the PTAs and teachers that it is easy to write the grant."

" We still have some real issues...funding, supplies, scheduling. There is no administrative funds in the current Arts in Education grant and the projects require an administrator."

" It is unrealistic to expect that local school districts will take this over."

"We need a Five Year Pilot, we need the time to develop over time to build relationships with the artists."

"We want to see more planning time, more staff development time."

" Our long term goal is to have more community involvement in the school."

"I don't think anyone was sold on all of the changes at this time last year but as we all saw it fall into place, well we can't wait until the next time now...the whole school is excited."

"It is the responsibility of the West Virginia Commission to let people know what is happening in the programs."

"When an artist is in our school, the teachers seem to be more motivated to participate. The presence of the artist has made me look for new materials and strategies to integrate our curriculum with the arts."

Citizens

"The Commission should give people guidance as to how to work with their Local School Improvement Councils and to give them ideas on what is working within the Arts in Education."

"Find ways to reach the parents and to increase the exposure of what is happening with the Arts in Education."

"The West Virginia advocates for the arts should take on the issue of Arts in Education and develop a specific plan ."

"Dissemination of information is still perceived of as a critical issue."

"The mini-grant program provides the arts in places that don't get it any where else... it touched many and gives students their only experience with artists."

" It seems the same artists are utilized over and over again."

" The schools do not have art or music professionals as staff to do art instruction, they are understaffed."

Artists

"I have been going to the faculty senate to meet all of the teachers and explain the program. It helps to set up a standard of valuing the presence of the artist in the school."

"Some of the teachers have a great interest in integrating the arts into what they are doing, others don't have the time or interest."

"I am on the programming committee of our Arts Council and I am an artist working in the schools. Our local arts council doesn't do anything in the schools, I wish they would."

" I send all sorts of advance material, sometimes they don't read the teachers guides."

" The partnership between artists and schools could be improved by having the teachers take seriously the presence of the artist and what they have to bring to the learning in the classroom."

"Some teachers understand that enthusiasm is contagious, others are too tired to care."

"Teachers need previous experience with the arts as an in-service so that they can begin to see the value of the arts in their classroom."

"Artists should take the time to meet with principals and show them that the artist is interested in what is happening in the schools and that artists are receptive to learning how they can be of help in what the schools are doing."

"Artists recognize that the schools need much support in administering arts programs."

" The Commission should put together an arts team and let them go out and work with schools on a regional level to address obstacles that keep schools from applying. Create a SWAT team to generate enthusiasm and assist schools unused to applying for grants and break down existing barriers to participating."

"Educators consider the schools their territory, sometimes they don't want artists there."

" The West Virginia Arts Commission AIE grant is simple and accessible and the staff work hard to make it easy for schools to have access to the programs."

" I have found that when schools use local artists they are asked to volunteer, local artists are expected to come for free."

" The Randolph County program brings artists together, makes us feel we have a support network."

" When you are in your own backyard, there is an accountability. There is a wonderful thing about being an artist and professional where you live and being respected for what you do."

" The program can build a community of artists through the local arts council if the local arts agency is involved in arts in ed. programs."

" The local arts councils need to be encouraged to be active in promoting the arts in education."

"This program gives schools a connection with a community of artists."

"Artists want an opportunity to connect with other artists and learn from them about their techniques."

" I want more opportunity to interact with other artists, I want the opportunity to connect with other artists to plan the program."

"It is important to communicate a mutual respect between the community of teachers and artists. We need more opportunities to bring artists and teachers together."

"There is a visible tension between artists and arts groups on one side and teachers and educators on the other side."

"The shrinking budget has competition for resources that has increased the rift between the education and arts community. More chances to come together and learn from each other would increase relationship building ."

" As an artist that works in the schools, the more opportunities I have to talk with the Faculty Senate, the more it builds an organic interdependence that is positive."

"We need to assume that every teacher aspires to be an artist in the art of teaching, artists should treat them as fellow artists."

" Artists need to become more politically active."

"I am active in my local arts council and keeping abreast of what is happening in local advocacy."

" Artists should take the opportunity to talk with the Superintendent and County Commissioners."

"Artists resoundingly feel that art teachers should be part of the system, they would like to feel that they are recognized as supplements to what is happening in the schools, as resources to the teachers."

"Principals can be one of the weakest links in making the arts happen in schools, they are so totally overwhelmed ."

"ArtsBank spends one day out of sixteen to meet with the teachers for planning and for the artist to listen what the teachers needs."

"Everything that an artist does could be integrated into the curriculum, it just requires communicating with the teacher about what they need and what the artist can offer."

"I would recommend an open Directory that is easy to get into and out of."

"A lot of the schools in rural communities don't know about the programs, don't know how to fill out applications and that's why they don't apply."

"The combination of programs broadens the opportunities for schools to participate at whatever level they can."

"The money isn't there, many times the teacher does not know what school or class they will be teaching the year after. By the time they get back to school, there is only $67.00 left in the Commission's budget."

"The program that the state brought together schools and artists regionally, this was extremely helpful. I wish they would make a commitment to doing that on a regular basis."

"The arts in ed. program seems to be unfocussed. They did the regional meetings and then they stopped doing them. They never got to the point of saying every time this year we are going to do regional meetings."

"We need to keep the personal contact with a lot of these isolated schools and communities going so that there are relationships of trust in the product and the arts that grow over time."

"The Commission should find other ways to get the word out."

"The Art SWAT team is the hottest idea to come out today, go to schools as artists and information bearers, go to schools meetings, faculty meetings to show what can be done and to bring information about how it can be done."

"Show what is working in the school and use it for a public relations effort, this is a business and should be treated as such."

"The encouragement of local arts councils and working with them to get active in the Arts in Education and to provide information on the Arts in Education in the community is critically important."

"We need a public forum to interface with educators. We need opportunities to come together, to build relationships and learn from each other."